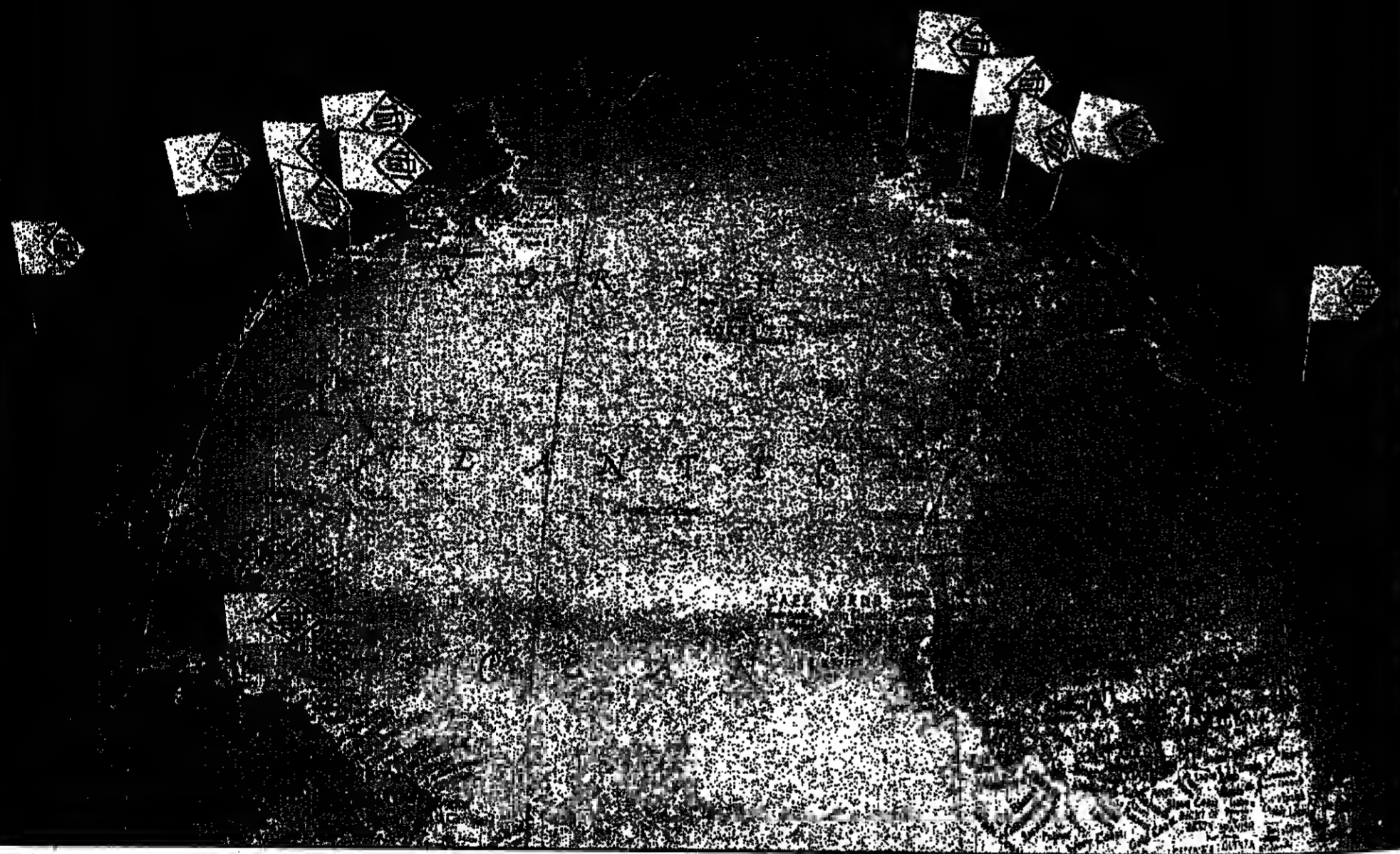


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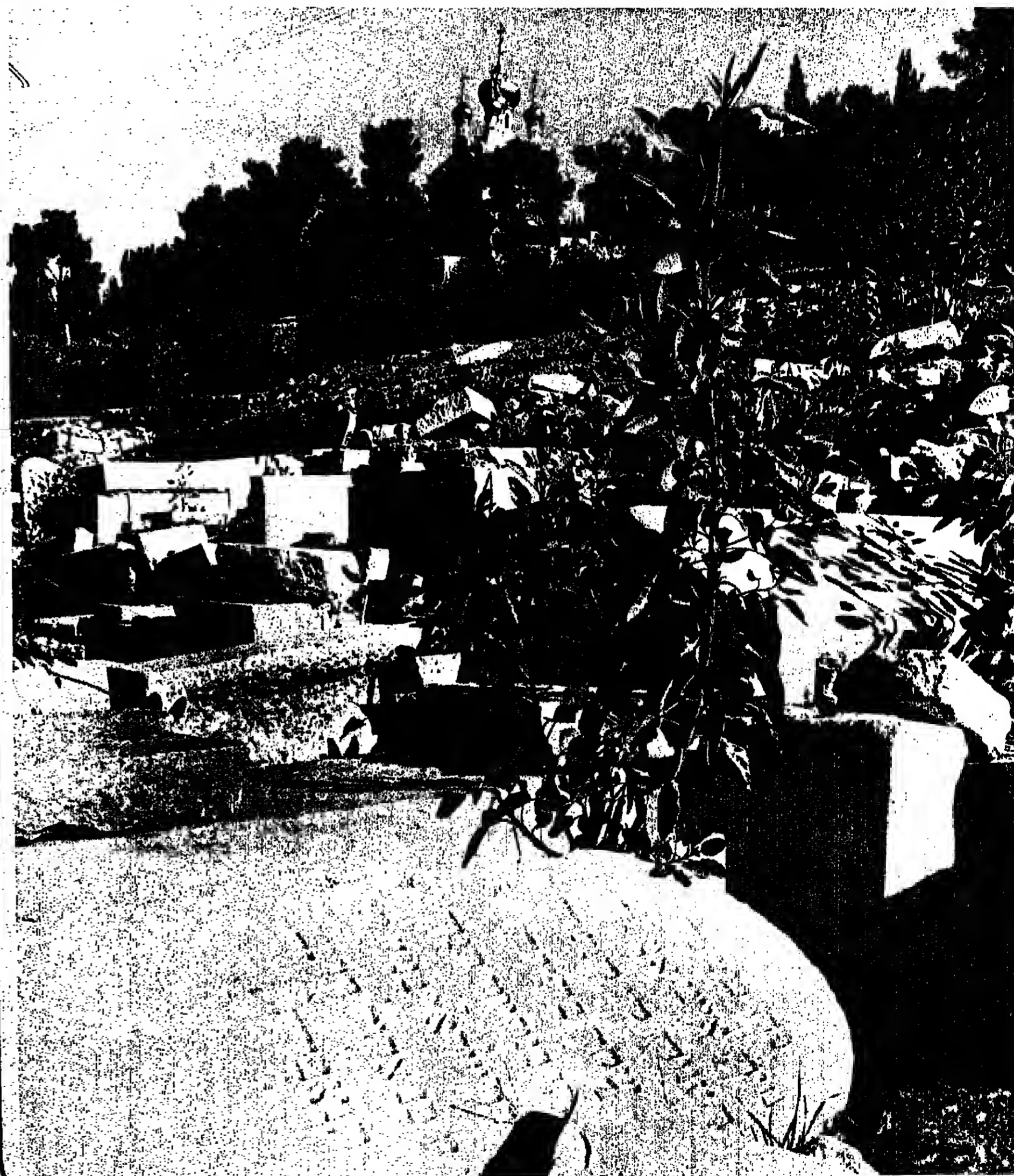
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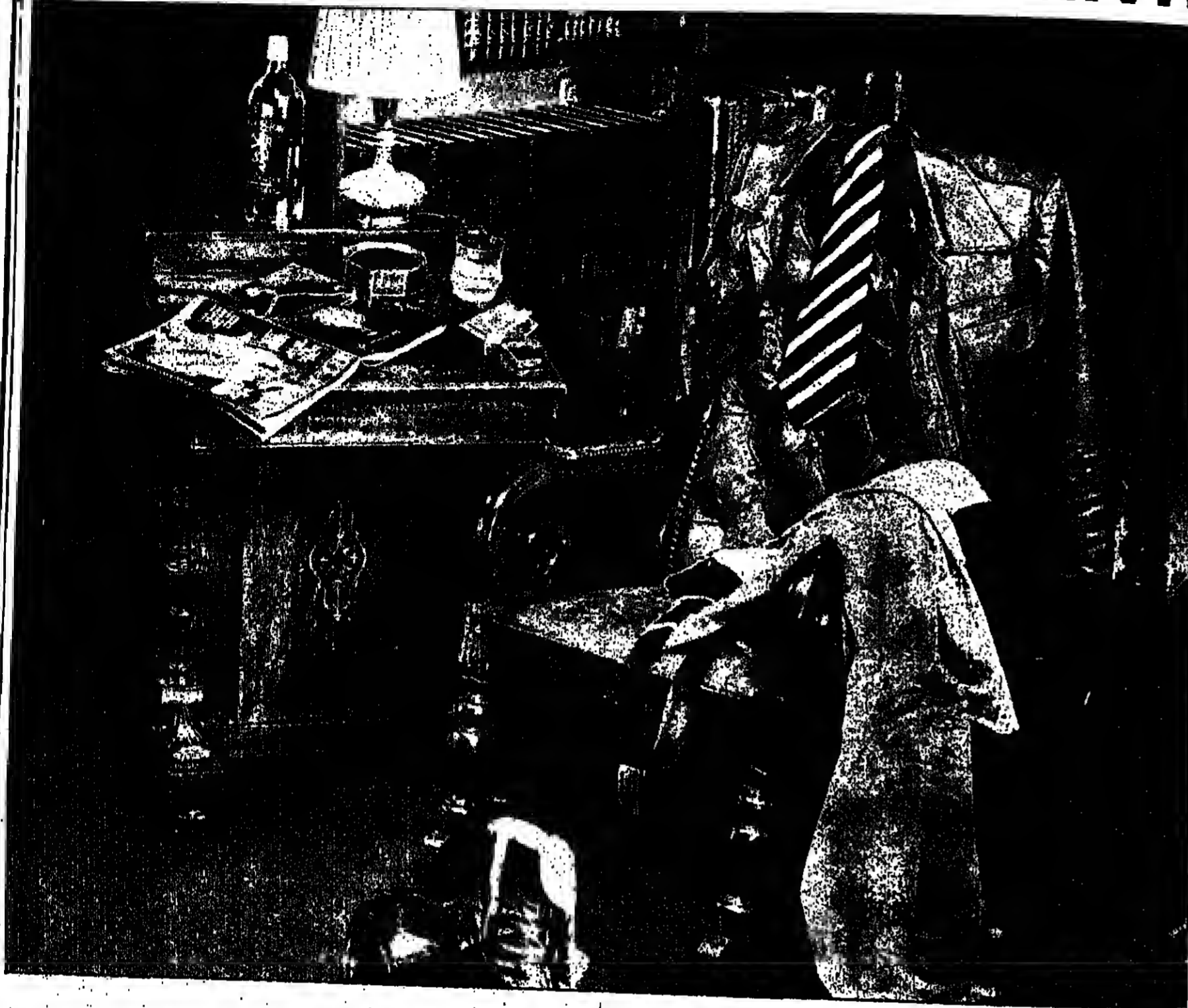
Friday, March 23, 1979

The Mount of Olives



من اصل

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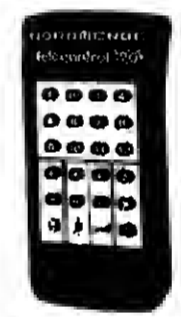
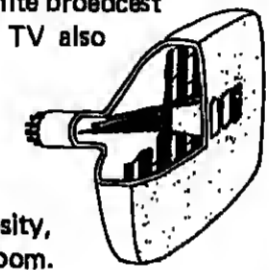


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Cover: The cemetery on the Mt. of Olives (Alisa Auerbach). S.T. Moravi visits the age-old Jewish cemetery on the Mount of Olives. 10

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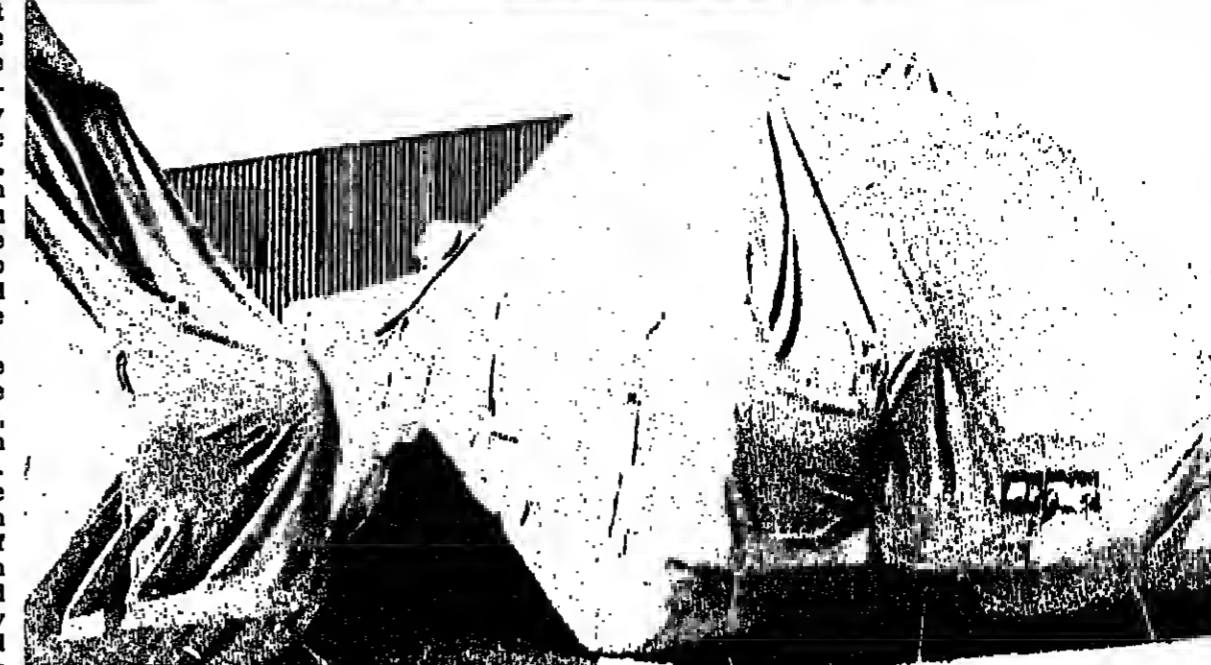
**KEEP YOUR EYES OPEN!**

**REPORT SUSPICIOUS OBJECTS**

ONE OF THE GREATEST silent revolutions that has taken place in Israel since the 1973 war is the dramatic change in the deployment of the army emergency stores. Whereas these were once kept in the heart of the country, tanks at one spot and ammunition at another, today they have been concentrated as near as possible to the battlefields of the future, so that tank and artillery crews will need a minimum of time before they can set out for the front.

The deployment of Israel's military equipment and the relocation of emergency stores, has had to be considered afresh in the light of the peace with Egypt. Once again billions of pounds are going to have to be invested in constructing and the provision of adequate infrastructure. For an emergency store is not just a shed with a roof over it. It is a highly sophisticated and well protected complex providing continuous maintenance for thousands of vehicles and tanks so that they will be ready for immediate action in the event of another war.

The Yom Kippur War taught the IDF many lessons: about the use of anti-tank missiles; about the need for better intelligence at field level; about the effect of anti-aircraft missiles when used in large numbers; and on, and on, and on. But no lesson was learned more bitterly than the necessity of being able to field weapons effectively in case of a surprise attack.



Tank in dry storage, an air-conditioned bag, waiting fueled, armed and ready to go to battle within minutes.

# TANK IN A BAG

Military correspondent HIRSH GOODMAN takes a first look at the IDF's redeployment of emergency stores, a process begun in the aftermath of the Yom Kippur War and recently completed.



View of one of Israel's emergency stores in the north of the country. Protective minefield is soon in foreground.

WHAT happened on Yom Kippur 1973 was a logistic nightmare. One would have assumed that in an army which is highly dependent on its reserves, thought would have been given to the deployment of the country's tanks, artillery and armoured personnel-carriers.

Thought had been given, but apparently not enough. When it came to pulling the tanks off their "shelves," it was found that the ammunition they needed had to be trucked in from miles away. Gun-sights were at yet another depot.

Men had first to go to one base to collect their personal gear, get from there to the tank depot, then take their tank to load up with fuel and ammunition. And only then, with items they needed for going to war coming in from all directions, could they put their tank on one of the relatively few tank-carriers available and start the long haul to the front.

THE SITUATION today is completely different. To start with, in most cases there is no need for a long haul to the front. The backbone of Israel's armoured might is now stationed close to the potential fronts. The fleet of tank haulers has been increased by several hundred per cent.

Most important of all, a tank crew called up from home today can climb into their designated tank, switch on the starter, and leave for the front with everything aboard, from their personal gear, field rations and light weapons to a full complement of munitions and fuel.

What has happened here is, basically, that Israeli military planners made several fundamental decisions. They decided to move the emergency stores away from the heart of the country where they were well protected, and disperse them along the various fronts where they are technically more vulnerable but are more rapidly deployed. They decided to store ammunition and fuel inside the tanks, and not at separate dumps,

even though this could constitute a safety problem in the event of an attack. They decided to invest heavily in transporters and in improving access to the fronts.

They have purchased a great deal more armour, so as to be able to furnish a large number of reserve crews with their own tanks, and allow for additional replacement vehicles during the actual fighting. They have bought enough personal kits to enable one set for each crew member to be stored with his tank to be used exclusively in case of war. And they have developed a logistic infrastructure that allows tanks and mobile guns to be taken from their storage mode into a battle mode in an unbelievably short time.

IN DOING all this, the planners had to find the answers to several technical problems which

money alone could not solve. They had to plan and build adequate defences to compensate for the increased vulnerability these stores now have as a result of moving them closer to the borders; and they had to evolve methods of keeping stored vehicles in constant fighting shape.

It is logical to assume that these stores will be a primary target if there is even another surprise attack. In order to be able to counter this danger as effectively as possible, Israel has had to build special concrete protective walls against penetrating shrapnel; to acquire expensive anti-aircraft systems; to lay innumerable mines around the periphery of the stores; and to form units of infantrymen that will be immediately available to defend them in an emergency. These units, which are to be back-

ed up by specially-trained reservists from settlements in the area of the emergency stores, have been equipped with night-vision devices and anti-tank missiles as well as other sophisticated items which constitute the last word in weapon development.

These reservists are called up without prior notice several times a year and practise emergency defence procedures until, in the words of the commander of a base on the northern front, "they can do it in their sleep."

"One thing I can promise," he said. "The success the Syrians had in their surprise attack on the Hermon in 1973 won't be repeated - certainly not here, and not anywhere else either."

The army has also developed methods of dispersing the vehicles inside the stores at speed, and has spent countless hours training personnel to carry

out this dispersal in the event of an attack.

All these new measures indicate why the redeployment from the Sinai is going to be so expensive (the estimate is \$4b.). The concrete used in building the "shields" for the tanks and ammunition is reinforced with very expensive materials, and the network of roads that has been developed for effective dispersal is not cheap either.

THE SOLUTION to the second big problem - that of keeping tanks, ammunition and equipment, as well as field rations, in mummified condition for long periods with a minimum of maintenance was adapted from a German technique called "dry storage."

By this method, which is now in extensive use in the IDF, a tank is oiled, greased, fuelled up, loaded with ammunition, packed with the crew's equipment and food, dusted off and placed in a gigantic zipper bag. It is then plugged into an air-conditioning unit, which keeps the tank and its contents at a constant temperature and as fresh as a daisy for months on end without any running down of batteries, evaporation of fuel or deterioration of ammunition. In times of emergency, all a crew has to do is unzip the bag and drive off to battle.

What the IDF has done here to make the method as efficient as possible, and not have cases of the bag being unzipped and the crew finding, for example, that the gun-sights are missing, is to call up each crew for a few days to pack its own tank. The crew members are responsible for all that goes in and for making sure that every single item on the check list is accounted for. The tank is theirs and theirs only. They know exactly where it is to be found and exactly what is inside it.

The almost magical solution provided by the Israeli adaptation of the dry-storage system has disposed of another perennial Israeli problem: That of manpower. The mummification of weapons has enabled the IDF to cut down on its regular maintenance needs, recharging batteries, changing oil and the hundred and one recurring chores for which men were needed in the past. As a result, the Armoured Corps and the Artillery Corps have been able to move more men away from support functions into the field, which army sources describe as a "significant advantage."

THE SILENT revolution has been years in the making and is only now entering its final stages. It has taxed both the pecuniary and technological powers of the armed forces, and has involved no small measure of risk. But the planners are satisfied that they have achieved almost optimum results. Hundreds of hours of computer time have gone into making the operation as efficient as possible. Each unit has with it its own trucks and fuel tankers for secondary supply. Each unit has its own secondary ammunition dumps for re-supply. Each tank has its own brew, which has its own pre-planned route to any possible front. Each supply truck also has its various routes mapped out and its specific tank to service. The detail is mind-boggling to a point where one wonders whether perhaps too much trust has been placed in systems, rather than in the traditional ingenuity of the Israel Defence Forces.

مركز من الاصل



## HARRY WALL tours the Gaza Strip, collecting views on peace and autonomy from local leaders and residents.

"TRY TO MAKE some sense of what's going on here. Try to get a rational answer. It's impossible," says a United Nations relief official who has spent more years than he would care to remember ministering to the needs of the Palestinian refugees in the Gaza Strip.

Attention has recently focused on Gaza as the possible testing ground for autonomy. If that comes about, it may be the most interesting happening in Gaza since Samson brought the house down about 3,400 years ago.

In the complex puzzle of Middle East politics, Gaza is a piece that just doesn't seem to fit. About 450,000 people — half of them refugees, 5 per cent Beduin, and the rest native Gazans — live packed in an area 40 km. in length and varying between 5 and 10 km. in width. Too small to be a viable independent economic entity, geographically separated from the West Bank and Egypt, and with a population distrustful of any authority, Gaza is waiting for someone to give it an identity.

For longer than anyone can remember, Gaza has been ruled by a foreign power. Prior to the Six-Day War and Israeli occupation, it was under the rule of the Egyptians. Before them were the British and before them the Turks. Once a notorious breeding ground for terrorist attacks against Israel ("a dagger pointed at the heart of Tel Aviv" was this often-used phrase), Gaza has been free of terrorist incidents for the last five years. Its recent tranquility stands in striking contrast to the disturbances that marred the West Bank over the conclusion of the peace plan.

Officials of the military government cite two main reasons for the quiet that prevails in Gaza. More than anything, it is the result of the tough tactics used

by Ariel Sharon in stamping out the terrorist cells, when he was O/C Southern Command from 1970 to 1973.

When the Egyptians were driven out of Gaza in 1967, they left behind large quantities of arms and ammunition. There were also many well-trained commandos, who had served in the Palestinian Liberation Army, concentrated in the maze-like interiors of the crowded refugee camps, which made ideal hiding places and staging grounds for terrorist acts. Sharon sent bulldozers to clear wide roads in the camps, and demolition squads to blow up houses of suspected terrorists. The terrorist acts, many of which were aimed against local residents who cooperated with the Israeli authorities — sometimes only by working in Israel — ceased. The process was aided by elements of the local population, who suffered about 1,000 casualties at the hands of the terrorists.

The second reason, say the Israeli authorities, is the programme launched by the government to bring normalcy and prosperity to the area, a situation the inhabitants don't want to endanger by engaging in terrorist acts.

MORE THAN 40,000 Gazans work in Israel. The problem of unemployment, which affected 43 per cent of the male work force before the Six-Day War, has been all but eliminated. The military government has opened schools, and provided health services in government-run clinics. And in the main spheres of economic activity — agriculture — Israeli experts and equipment have brought a "green revolution" to Gaza, which now exports a large percentage of its citrus crop. Still, as some Gaza leaders

point out, there remains a wide gulf between the standard of jobs, health services, education, and agriculture in Gaza and on the Israeli side of the green line.

OMAR AL-MUKHTAR AVENUE is the hub of Gaza, a paved thoroughfare of shops filled with imported perfumes, seeds and nuts, and locally-embroidered cloth. On the sidewalks, craftsmen weave wicker into chairs and tables destined for Tel Aviv furniture stores. In the unit cafes, keffiyah-hooded males sip sweet Turkish coffee as they slap black counters and throw dice on sheshbah gameboards.

Moneychangers in a muddy alleyway, their flats crammed with dollars, Jordanian dinars, Egyptian and Israeli pounds, glance around furtively for prospective customers. Other brokers hunch over glass tables in the local "gold market," weighing jewelry in hand-scales before making a deal.

THE MAIN AVENUE leads to a large central plaza, called Palestine Square. Nearby, on an unnamed street, is the house where PLO leader Yasser Arafat grew up. Dominating the square is a massive grey building, the municipal office and the wood-paneled office of Rashad al-Shawwa, mayor of Gaza and the man who needs to be reckoned with most in any transaction that affects the city.

Shawwa is the head of an extensive Gaza clan, whose large holdings in citrus groves and real

estate have made him a very wealthy man. The Shawwas have lived in Gaza for 600 years and run the city like a personal fiefdom. Rashad Shawwa's father, uncle and two brothers have also served terms as mayor.

Appointed in 1971 by the military government, as are all the Strip's municipal leaders, Shawwa is an adroit politician who has demonstrated uncanny skill in walking a precarious tightrope. Twice, in the early 1970s, he escaped terrorist attempts on his life. Since a visit to Beirut in 1977 and a meeting with Yasser Arafat, Shawwa has maintained good relations with the PLO, while managing through delicate manoeuvring, to remain on good terms with all the other sides in the Middle East conflict. He has extracted large sums of money for municipal projects from the Arab oil nations; kept up a warm friendship with Hussein; praised Sadat's peace effort (while condemning it as misconceived for not including the PLO); and satisfied the PLO and hard-line Arab states with his call for Palestinian self-determination and condemnation of "Zionist aggression." And with all this, he is regarded by the military government as a "moderate" Palestinian leader. In short, he is the quintessential Arab politician and a key factor in the future of the Strip.

A tall, broad-shouldered man, Shawwa acquiesces increased stature by looking down at his visitors from a desk perched on a wooden platform. The effect seems not unintentional. He is concerned at the prospect of Gaza being split off from the West Bank in an initial autonomy plan, a move he regards as an Israeli ploy to circumvent the militant opposition voiced by

West Bank leaders. "We do not accept the possibility of Gaza being dealt with separately," declares the mayor. "Gaza and the West Bank are a tormented part of the same problem. We are all Palestinians."

Would such a scheme preclude his participation? "Under the circumstances, there is nothing to talk about," he replies, carefully not completely shutting the door on autonomy.

BUT HE IS equally careful about not alienating himself from the PLO.

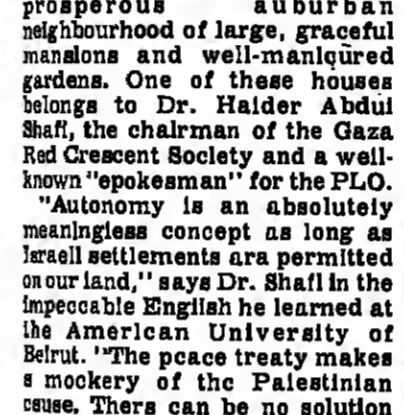
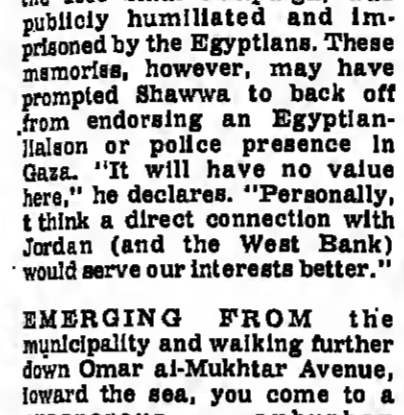
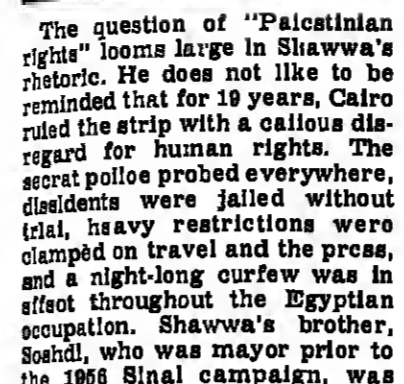
"I cannot agree to any proposal that does not meet the basic demands of the Palestinians: the right to full self-determination and the participation of the PLO as the legitimate representatives of our people."

Despite the PLO's outright rejection of the peace treaty and its declared intention to stop its terrorism against Israel and economic sanctions against Egypt, Shawwa believes that he could bring its leadership around on the autonomy question.

"If I am convinced that autonomy will lead to self-determination, I will try to persuade the PLO. I am sure that I would also be able to influence the PLO. But how can there be an autonomy when we will not own our own land and while the Israeli army remains here?"

What assurances could he give that a Palestinian state in Gaza and the West Bank would not become a base for attacks against Israel? "Give us our rights and there will be no need for the PLO to way you (Israel) see it," he answers, implying that a return to the 1967 borders would placate the PLO leadership.

The question of "Palestinian rights" looms large in Shawwa's rhetoric. He does not like to be reminded that for 19 years, Cairo ruled the strip with a callous disregard for human rights. The secret police probed everywhere, dissidents were jailed without trial, heavy restrictions were clamped on travel and the press, and a night-long curfew was in effect throughout the Egyptian occupation. Shawwa's brother, Saeed, who was mayor prior to the 1966 Sinai campaign, was publicly humiliated and imprisoned by the Egyptians. These memories, however, may have prompted Shawwa to back off from endorsing an Egyptian liaison or police presence in Gaza. "It will have no value here," he declares. "Personally, I think a direct connection with Jordan (and the West Bank) would serve our interests better."



(Above) Suleim Zorwol-el-Astel, Mayor of Khan Yunis. (Center) Suleiman el-Azaze, Mayor of Dar al-Balata. (Top) Rashid Shawwa, Mayor of Gaza City.

EMERGING FROM the municipality and walking further down Omar al-Mukhtar Avenue, toward the sea, you come to a prosperous suburban neighbourhood of large, graceful mansions and well-manicured gardens. One of these houses belongs to Dr. Haider Abdul Shafi, the chairman of the Gaza Red Crescent Society and a well-known "spokesman" for the PLO. "Autonomy is an absolutely meaningless concept as long as Israeli settlements are permitted on our land," says Dr. Shafi in the impeccable English he learned at the American University of Beirut. "The peace treaty makes a mockery of the Palestinian cause. There can be no solution until a Palestinian state is established here. And under the circumstances, the PLO would be the rightful representatives of our people."

He explains that, since political parties have been banned by the military government, the PLO is the only entity that can fill the political vacuum.

Shafi attacks the peace plan as an extension of American imperialism in the region and, by the same token, praises the revolution in Iran. "Anything that inhibits American influence in the Middle East is progressive," he declares. "What decides matters in the long run is force. For the time being, Israel has it. Sadat is losing his because of his faith in the United States."

Shafi, who commands considerable influence in Gaza, has served notice that he will boycott any negotiations or elections designed to establish autonomy in the Strip.

"We have shown the Arabs that it isn't worthwhile for them to make trouble," he says, indicating that there hasn't been any need to step up security measures.

Another military official added: "We don't expect them [the Gazans] to sing Hatikva, but we know we have their respect." With autonomy, it is likely that the military government will move its headquarters out of Gaza City to a rural site, a request by Sadat that seems to underscore the fact that Egypt considers a Gaza-first autonomy as more likely to take hold.

No serious consideration is being given at present to the entire withdrawal of the army from Gaza, despite the demands of local leaders. That is certainly not demanded in either the Camp David agreements or the Israel-Egypt peace agreement. Military government officials point to the strategic importance of Gaza; during the past 3,500 years, Israel



(Above) Suleim Zorwol-el-Astel, Mayor of Khan Yunis. (Center) Suleiman el-Azaze, Mayor of Dar al-Balata. (Top) Rashid Shawwa, Mayor of Gaza City.

has been invaded 85 times from the Strip.

LEAVING the city of Gaza and travelling south on the four-lane highway shaded by towering eucalyptus trees, one discovers that opinions in the Strip are as varied as the landscape. In Deir el-Balah, a town of 20,000 inhabitants, Mayor Suleiman el-Azaze has given his endorsement to autonomy.

"My people are ready to live in peace with Israel and Egypt under the terms of the treaty," says Azaze, whose family have exercised power in the town for 200 years, and who, like his fellow mayors, is a "godfather" figure in the community. "We have no objection to an Egyptian liaison office in Gaza and would like to have strong ties with Cairo."

Azaze, who has a photograph of his meeting with Sadat in Jerusalem hanging in his home, is ready to take a Gaza-first option, seeming unconcerned about threats from the PLO. "They cannot just take over my town," he declares. In Khan Yunis, the second largest city on the Strip, Mayor Suleim Zarwal el-Astel is prepared to go along with a Gaza-first scheme, "but only if we know that it will be linked to the West Bank and eventually lead to full self-rule," says the jallabiacid mayor, interviewed after he had finished his evening prayers in the mosque adjacent to his spacious home. What particularly rankles with el-Astel are the three Israeli settlements located seven kilometres from Khan Yunis. "The settlements must be removed if there is to be peace in the area," he says.

OUTSIDE RAFIAH, at the southern tip of the Strip, Ibrahim Abu Hassam, a farmer, and his brother Ahmed, a wholesale distributor of local produce, are not interested in seeing the status quo changed.

"The last ten years have been good for us," says Ibrahim, whose radishes and olives are exported to Europe, quite a contrast with the early Sixties, when Gaza had to import fresh vegetables. He acknowledges that the Ministry of Agriculture has provided him with choice seeds, low-interest loans for irrigation equipment, and technical assistance. "We want to retain good relations with Israel," he declares.

"What connection do we have with the West Bank? It's nonsense," adds Ahmed. "In a few years we will be at each other's throats." A refugee from the Rafiah camp, employed by the military government, worries about possible PLO reprisals against his family if Israel pulls out of Gaza. A young female graduate of a commercial college in Cairo, one of 7,000 Gazans who have returned from Egyptian universities, regards Sadat as a hero. A wise-eyed Beduin from the Rafiah Approaches cares little for political realities, only that his sons should have land to work.

To make any predictions at this stage about how the people of the Gaza Strip are likely to vote when it comes to the crunch would be as unwise as it is difficult. Perhaps it is as well to leave the final word with Yusuf Abu-Sarid, a retired translator for the former UNEF station in Gaza.

"We are a divided people," he says. "It's been so long since Gazans have had to think for themselves that nobody really knows what to think."

FRIDAY, MARCH 23, 1979.

THE JERUSALEM POST MAGAZINE

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كذا من الأصل

"SO WHERE are all the olive trees?"

That question is frequently uttered by people visiting Jerusalem's Mount of Olives for the first time, and it signifies what is often a sense of disappointment with the site.

Considering that it ranks second only to the Western Wall-Temple Mount area in sanctity and tradition, the Mount of Olives does show signs of neglect. Beyond the havoc caused under the Jordanian occupation of 1948 to 1967 — the thousands of desecrated graves, the road cut through the heart of the cemetery, the gaudy Intercontinental Hotel built on its crest — the Mount today still seems a rather desolate place.

All but 500 or so of the ruined graves have been repaired, but the site still lacks amenities basic to any cemetery. Properly paved pathways are in short supply. The broken stones and rubble which litter the hillside make the place as hazardous as a construction zone.

There are no shaded areas, water fountains, or restrooms. There should be an information and reception centre with a map of the cemetery and guides to help visitors find graves. As it is, there is only one guard, an Arab who is supposed to patrol the area on a horse — but this failed to prevent several incidents of vandalism and a bombing last year. And the only greenery to be found in the cemetery is the abundance of weeds in the Sephardi section.

Ancient olive trees are, of course, still found in the Garden of Gethsemane at the foot of the hill. As for the lush olives, cedars and cinnamon trees which were reputed to cover the hill in ancient times, the Bible tells us that they were burned when King Josiah swept the pagan temples of Solomon's wives from the southern face of the Mount (the Hill of Corruption).

What didn't fall to Josiah's wrath was probably finished off by the Roman Tenth Legion as it laid siege to Jerusalem from the Mount. Since the fall of the Second Temple, tradition has held that the Mount should remain bare as a reminder of the destruction until the Messiah comes to bring about the resurrection.

JERUSALEM city councillor Amram Haroush, who heads the Joint Jewish Cemetery Council of the Religious Affairs Ministry and the Municipality, is the first to agree that more should be done "to restore Har Hazetim to its proper glory." Not surprisingly, he says it's a matter of money.

"Our current maintenance budget is less than 11.1m. per year, and that's just barely enough to maintain the status quo," he says. "We've restored about 2,000 graves in the past 10 years, but the job isn't finished yet. It's expensive work, requiring meticulous research, aerial photography and so on. And of course, we need more personnel working there, an information centre, with guides, landscaping, all the other amenities."

"I estimate we'll need about 11.1m. just to get these things under way. The Religious Affairs Ministry is sympathetic, but so far our requests for a bigger budget haven't been met. The trend these days, you know, is toward cutting budgets in all ministries, not increasing them."

Haroush believes that more government aid might be forthcoming if the Mount of Olives were declared an official holy site, like the Western Wall area or Rachel's Tomb.

"There are only about 28 dunoms left on the Mount of Olives for burial use," Haroush observes. "That's a room for maybe 1,500 graves at the most. Which means that within a short time, the Mount will be 'closed' for development as a graveyard. We'll be having a new municipal cemetery soon — either at the Ora-Aminadav site or at Givat Hahome, out toward Bethlehem. I think it's about time."

"But I think it's about time the Mount of Olives was declared a holy site. After all, it isn't just another Jewish burial place. There simply isn't another Jewish cemetery like it in the world."

IT IS SURPRISING that the Mount of Olives has yet to be designated an official holy site. Jimmy Carter may choose to believe that the eastern slope of Jerusalem is part of the "occupied Arab West Bank," but the hill has been sacred to Jews for thousands of years. One might say there has been "continuous Jewish settlement" there all that time.

Evidence indicates that the Mount was used as a Jewish burial site beginning with the establishment of the City of David. Because it directly faces the Temple Mount, the hill took on the cosmological dimension as a way-station to the world-to-come.

The sages taught, for example, that after the destruction of the Second Temple, the Divine Presence hovered over the Mount of Olives for three and a half years, awaiting some sign of repentance by the Jews. Despairing this, the *Shekhina* finally ascended to heaven. Because the Mount was the last earthly resting place of the Divine Presence, therefore, the place took on added significance.

The mountain where the priests had once burned the red heifer of redemption in Temple times took a strong hold on the religious imagination of Diaspora Jews. Where once the beacons were lit to signal the new moon, the Mount acted as a magnet throughout the dispersion. Pious Jews (as well as Christians and Moslems) were certain that it was on the Mount of Olives that the Messiah would appear to announce the resurrection. Throughout the centuries Jews journeyed to the Holy Land in order that when they died, they would have their final resting place on the Mount. The next best thing, if one had to be buried in the *galut*, was to have some soil from the Mount of Olives placed on one's grave. In Russia, during the last century, such soil was sold literally for its weight in gold.

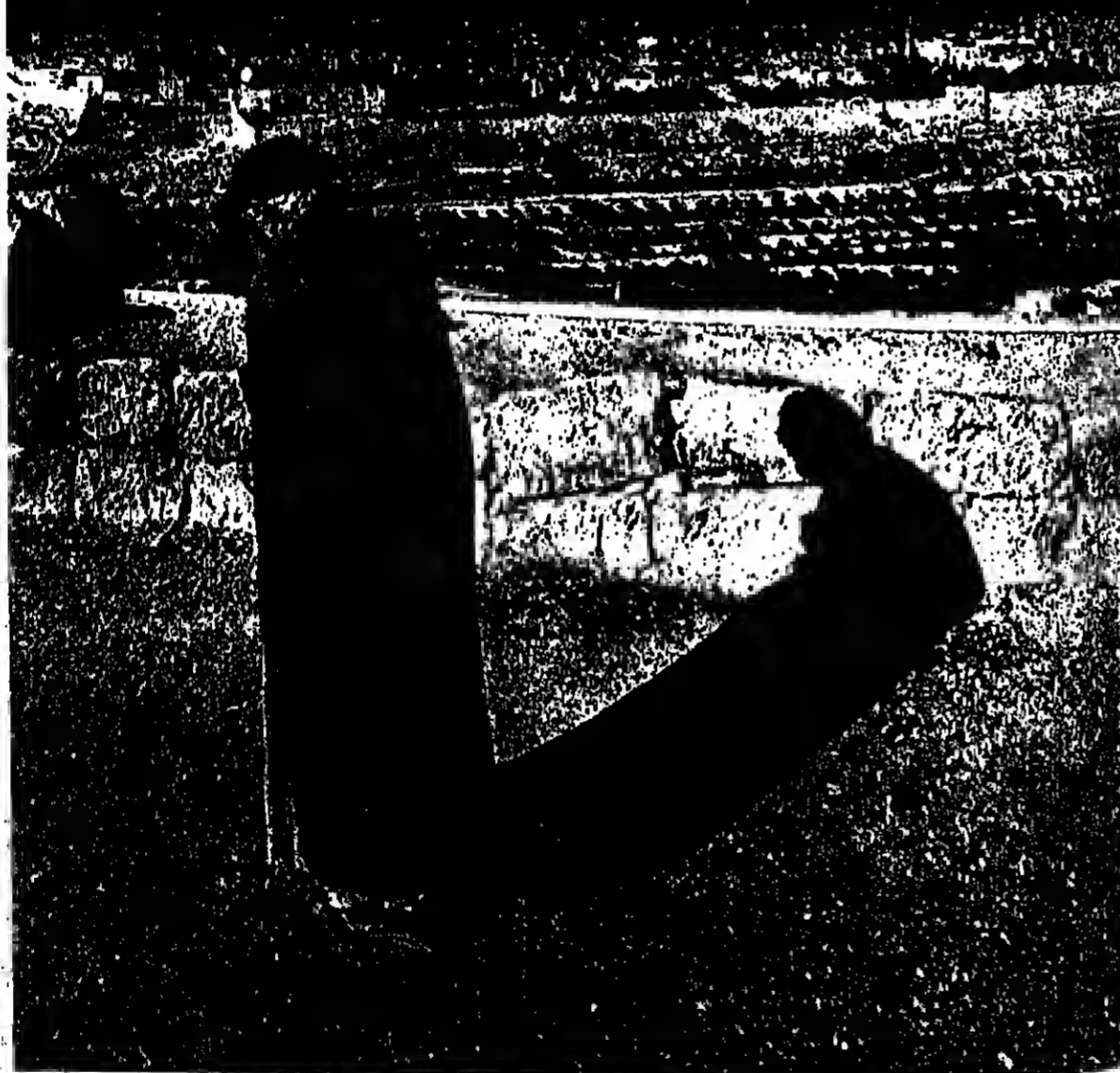
WITH THE Jordanians denying the Mount of Olives to Israel after 1948, an alternate Jewish burial ground was developed at Har Hamenuhot, near the western entrance to the city. Because of its proximity to the national military cemetery on Har Herzi, and because certain religious groups favoured burial at the Sanhedria cemetery, the Har Hamenuhot site came to be thought of by many as a sort of secular or "Zionist" cemetery. At the same time, the longer the Mount of Olives was out of the more it was thought of as the venerated resting-place of Israel's great sages.

Yet Haroush points out that this categorising of the city's cemeteries is inaccurate.

"Certainly the Mount of Olives has long been a resting-place for great rabbis and sages. But you don't have to be a saint or even a pious Jew to be buried there. One

# The Messianic mountain

The cemetery on the Mount of Olives is like no other Jewish burial-place in the world. But its upkeep and appearance don't befit a holy site, writes S.T. MERAVI. Photographs by Aliza Auerbach.



An old man shuffles along a path near the top of the Mount of Olives, along with his shadow.

simply arranges for a plot through one of the burial societies serving Jerusalem.

Nine burial societies operate in Jerusalem. In addition to one which serves the general community, there are a number with an "ethnic" base (Hasidic, Sephardi, Kurdish, Yemenite, and so on), but all handle inquiries from people of every background and all co-ordinate their activities through Haroush's office at 11, Rehov Hillel.

The National Insurance Institute provides burial for Israelis, but does not allow the

choice of a burial plot. Thus anyone who specifically wishes to be interred on the Mount of Olives (or is seeking a plot there for a loved one), must arrange this through one of the burial societies and pay for the plot. Because each society has a severely limited number of plots, they charge accordingly. Haroush says the charges can amount to anywhere from 11.5,000 to 11.80,000, plus incidental costs.

Haroush also handles a steady stream of inquiries from abroad, from people wanting to locate graves of relatives or to arrange

for a burial or re-burial on the Mount. El Al says the cost of transferring a body from New York to Israel, for example, is roughly \$100 (the price is determined by weight).

Although he is aware of the shrinking space on the Mount of Olives, Haroush takes delight in the constant inquiries coming to his office.

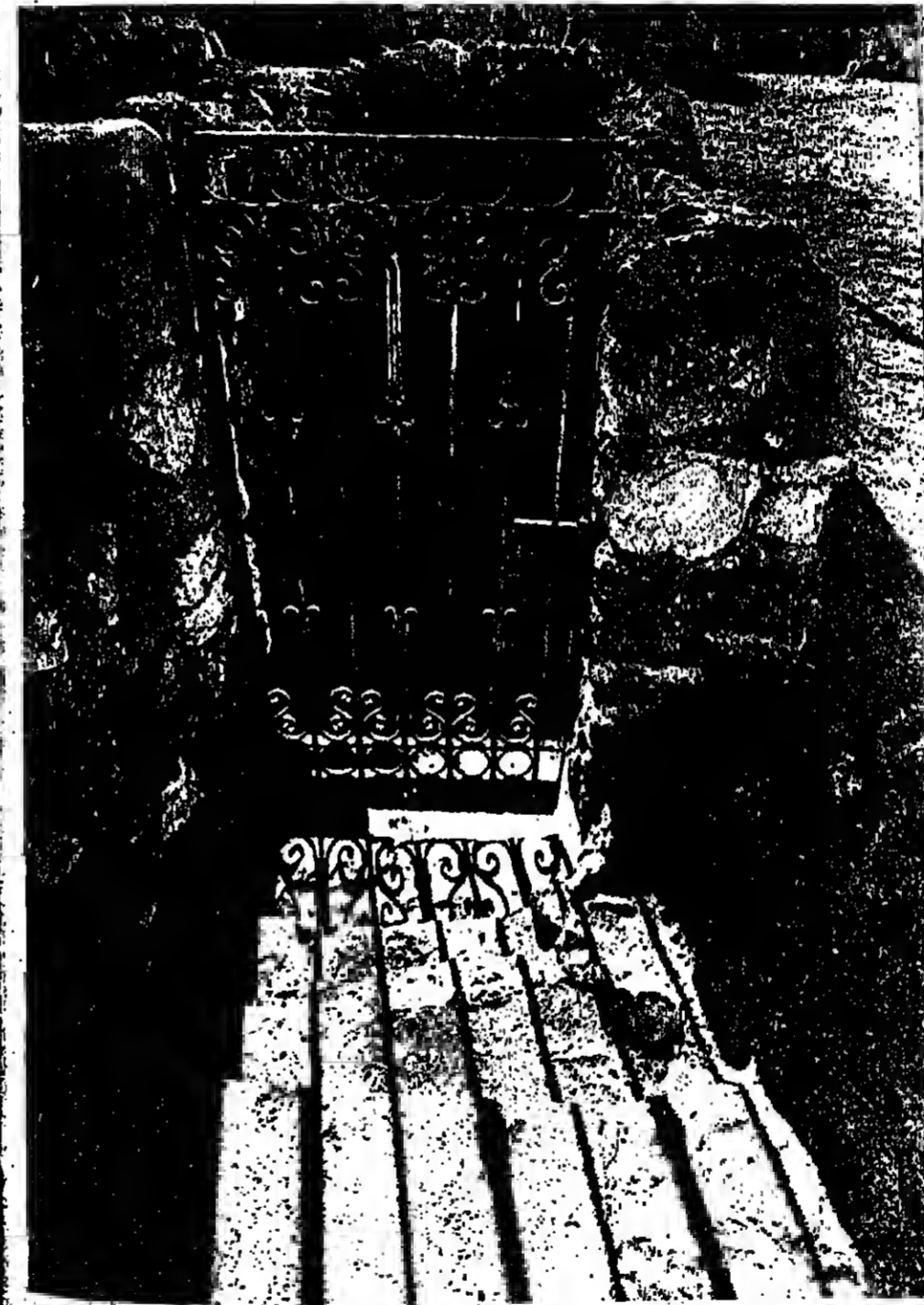
"It illustrates the unbroken historical connection Jews have with Har Hazetim," he reflects for a moment. "God forbid," he adds, "that the Mount should ever be out of our hands again."



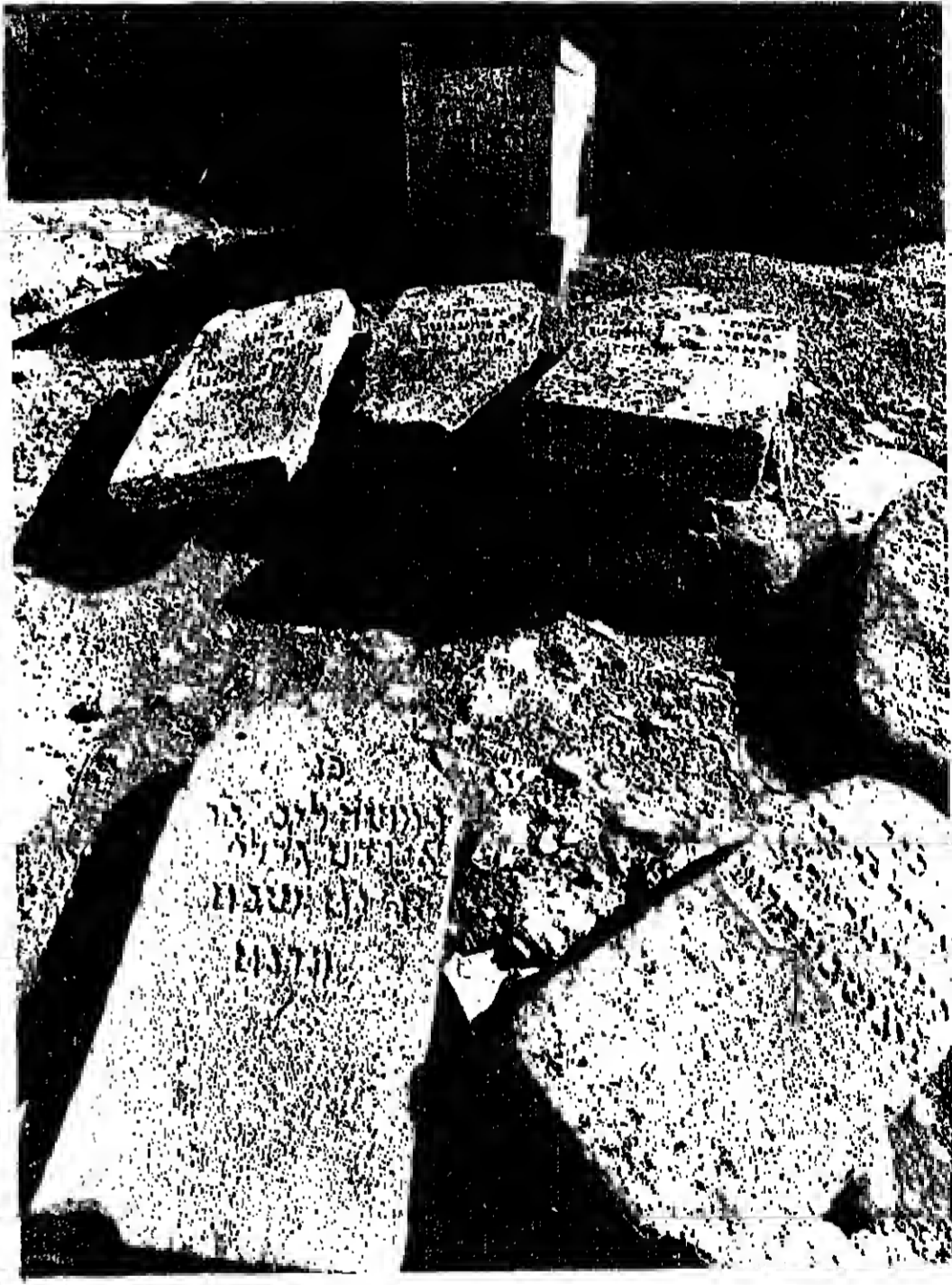
A soldier visits the collective grave of those who fell in defence of the Jewish Quarter in 1948.



Mahmoud Hashem, proud keeper of the Tomb of the latter-day prophets.



The entrance to the Prophets' Tomb. The guide, who provides kerosene lights, lives in a small cabin nearby. (Right) 500 of the 2,500 graves desecrated during Jordan's occupation still await repair.



PERHAPS NO SINGLE dunam of land in Israel so clearly proclaims the expanse of Jewish history as the area just below the approach road to the Intercontinental Hotel. Too often overlooked by tourists who visit the top of the Mount for their camel rides and the view of the Old City, in the valley is one of Jerusalem's most spectacular tomb complexes. It probably dates from the fourth or fifth century C.E., but is traditionally known as the tomb of the latter prophets Haggai, Malachi and Zechariah.

The rock-hewn crypt contains

almost 30 metres of tunnels and dozens of burial niches, reputedly used by the prophets and their pupils. Inscriptions in Hebrew and Greek have been found there. A Greek have been found there. A Greek have been found there. A Greek have been found there.

"I've done my best to keep the place clean," says Mahmoud Hashem, "but there's very little help from the government. No electric lights — I still use these

kerosene torches. If more was done for the place, maybe more people would come."

Just below this hive of ancient tombs is another collective grave which is often overlooked by visitors, this one considerably more recent than the Tomb of the Prophets. Forty-eight residents and defenders of the Jewish Quarter who fell and were hastily buried there in 1948 were given an honoured re-burial on the Mount after the city was reunited in 1967. Their simple gravestones make an eloquent *midrash* on modern Israeli history. Their ages range

from 10 to 87, their places of origin include Ysmen, Russia, Jerusalem itself.

SOME GREENERY adorns these plain gravestones and the gravel pathway is neat. But weeds sprout nearby amid rubble and overbrush exposed to the steady wind and unrelenting sun.

Whether or not it is officially designated as such, the Mount of Olives is unquestionably a holy site, invested with the sanctity of the countless faithful who yearned for it throughout the ages. Its physical appearance and maintenance deserve all the attention and care we can give it.

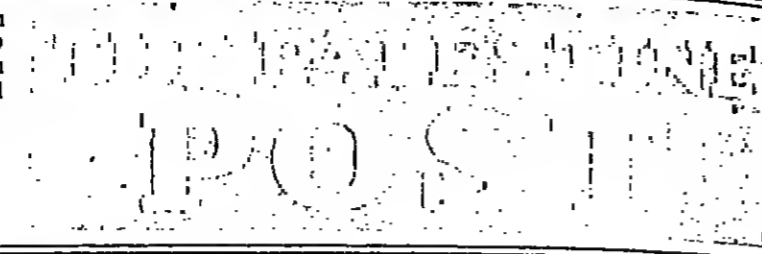
Beyond and below these two

הקדמה מן האבן

The Armistice Agreement with Lebanon was duly signed at Rhodes in the latter half of March; negotiations with Syria were next on the agenda. General William Riley commented, "We may all rejoice in reaching the second lap on the road to peace." Everybody assumed that the armistice agreements would be followed by peace pacts.

Jerusalem, March 20-26, 1948.

The Jerusalem Post was known as the Palestine Post until 13 April, 1950.



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EDITORIAL

Friday, March 25, 1948  
Adar 14, 5708, Jaramad Awwal 24, 1388

Spiral won't wait

THE promise to fight the rising cost of living has been made regularly once or twice a week, both before and after the recent elections. It was reiterated again this week by the Prime Minister himself, who told trade union representatives, "We have to fight the cost of living by all means, without lowering the standard of living." It may be doubted whether this twofold promise is capable of fulfillment, and whether it is even desirable. A nation fighting a war and a nation fighting to win the peace and at the same time aspiring to double its population in a very short space of time is prepared for certain sacrifices. The men and girls who were ready to lay down their lives to win the war are entitled to demand from those on the home front the lesser sacrifice of a lower standard of living to make their victory secure. But even assuming that the present standard should or could be maintained, which is debatable, what the public in general wants to know is what specifically is being done to arrest the spiral whose flattening out is more apparent than real. It has been said that when you take the public into your confidence you have won half the battle. Nevertheless, the Government and particularly the Ministry of Finance, have shown a reluctance to do just that. The cost of living index numbers were withheld from publication for three months, and only yesterday, at the end of March, were the figures for December and January announced, with a promise that February would follow shortly. At the same time, the findings of the Committee appointed to revise the basis of the index — the present "basket" is ten years old and generally agreed to be obsolete — have not been published. No reason has been given for this suppression, which certainly does not help to build up confidence.

Armistice signed with Lebanon

RAS EL-NAKURA, Wednesday, March 23. — The Israel-Lebanon armistice agreement was signed at a 22-minute ceremony shortly before noon today in a Lebanese Army barracks room on the upper floor of the defunct Palestine Government's Customs House on the frontier.

The building, atop a white limestone cliff jutting out into the sea, was a Lebanese Army post today, but will be given to Israel under the terms of the armistice.

The implementation of the armistice will begin tomorrow with the exchange of seven Israel prisoners of war for 38 Lebanese. The seven-man Armistice Commission will then hold its first meeting.

Today's brief meeting was cut and dried. M. Henri Vigier, the Acting Mediator's Personal Representative, arrived from Beirut with the text of the agreement 20 minutes late owing to the dislocation of road traffic in the Lebanon following this morning's rainfall. With him were Brig-Gen. Riley and other U.N. personnel. They found the Israeli and Lebanese delegations waiting for them.

The negotiators sat down to business at a T-shaped table covered with army blankets. There was no other furniture in the small room, on whose walls the barrack-room inscriptions had been scratched.

M. Vigier sat at the head of the table, flanked by General Riley and Capt. Ballande of the French Navy (Senior U.N. Observer on the Lebanese side). He offered to read the text of the agreement, but both delegations waived this.

He then passed out copies of the agreement to the delegations, who sat facing each other across the table. On the Israeli side, the head of the delegation, Sgan Aloof Mordecai Makieff, sat between Mr. Shabetal Rosenne of the Foreign Ministry and Rav Seren Yosef Shneitron, Sanior Liaison



Officer in the north, on his right, and Mr. Y. Peiman of the Foreign Ministry, on his left. Facing Sgan Aloof Makieff was his opposite number, Lt.-Col. Tewfik Salem, who was flanked by Major Yusuf Harb and Yusuf Eff. Hamadi of the Lebanese Foreign Office. Israel, French and U.N. Officers stood around the wall.

M. Vigier gave the English text to the Israeli delegation and the French text to the Lebanese, who signed simultaneously and then exchanged documents across the table for the completion of the formalities. There were five sets, one each for the two parties, the Security Council, the U.N. Conciliation Commission and the U.N. Archives. They were enclosed in cloth-bound covers with the titles engraved in gold.

The actual signing took 12 minutes. Sgan Aloof Makieff, Mr. Rosenne and Mr. Peiman signed for Israel, and Lt.-Col. Salem and Major Harb for the Lebanon. The Lebanese Foreign Office Representative, Mr. Hamadi, had no power of attorney to sign.

The ceremony was punctuated by the intermittent sound of exploding land-mines as Israeli Army engineers, preparing for the new era, cleared the road leading to the Customs House. The Israeli delegates, who had gone to the ceremony in single file over areas marked off by white tape for fear of setting off mines, were able to walk abreast on their return about two hours later.

After the signing, there were about 10 minutes of speech-making.

Hard currency stocks

TEL AVIV, Monday, March 21. — Documents connected with the Knesset's ratification of the \$100m. loan were forwarded today to the Export-Import Bank by the Ministry of Finance. The \$46m. thus far approved for purchases of agricultural and communications equipment and building materials will shortly be available for expenditure.

This was disclosed to the press this morning by the Minister, Mr. E. Kaplan.

In addition to the funds from the American loan, the Israel Treasury has allocated \$4m. a month from other sources for purchases from the U.S., Mr. Kaplan said.

He also revealed that the British Treasury had early this month released £1.5m. to Israel. The Israel Foreign Currency Department had in the first 20 days of the month appropriated over £350,000 of this total.

Mr. Kaplan said that sums of foreign currency being

transferred to Israel were increasing. To encourage these transfers, the Government was allowing people to transfer only 30 per cent in cash and the balance in essential goods within the framework of the Government's overall import programme. Foreign investors who wished to bring machinery or build factories here would naturally be permitted to transfer their whole capital in equipment, he said.

Asked about the continuous drop in the Palestine Pound holdings in the weekly currency report of the Anglo-Palestine Bank Issue Department, Mr. Kaplan said the banknotes of the defunct Government were being transferred to the Bank of England. The sums were credited to Israel's blocked sterling balances and eventually, when negotiations for the release of these balances were completed, they would get free sterling instead.

READERS' LETTERS

**Soldiers Speak**  
... I am a veteran of the disturbances of 1938-39, after that I was in the British Army and have been virtually in continuous military service ever since. I would like to know whether people like myself will be given priority in demobilisation. Yours etc., A. POLLAK, Israel Army.

... Benefits for servicemen returning to their pre-war work go up to a maximum of IL30 or 35, whether the soldier is married or not. A man cannot maintain a family on this sum for the month which must elapse before his first earned salary becomes due, especially if he allows himself a few days leave before returning to work.

Benefits should include an allowance for purchasing civilian clothing. Many servicemen ruined their own clothes in the Haganah during the initial stages of the war, when uniforms and

footwear were not available. Yours, etc.,

VETERAN OF TWO WARS.

... The Military Authorities are inclined to release married men earlier. I can understand that the various family allowances are a great burden to the state, and in general older and married people should be given preference.

But there is a group of those who were in uniform almost continuously since about 1940, who were never able to settle down. Six years of service shattered many a man's life to the foundations. Perhaps human considerations should also count. Yours, etc., CHANAN LOBL.

GIDEON RUSSAK

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# Still clicking

## DANCE/Dora Sowden

IF ANYONE demonstrates how one can live in Israel and still remain on the world's artistic track, it is Deanna Blacher.

Since she settled in Israel, this expert of the castanets and in Spanish dance has performed with the Israel Philharmonic Orchestra but also in the London Royal Festival Hall. This year she will be appearing in the Jerusalem Spring Festival after a trip to South Africa (whence she came) to work as guest artist with the South African National Broadcasting orchestra in Johannesburg.

On her way there she will visit Spain, where one of the artistic directors of the Spanish National Ballet, Juanjo Linares, has promised to contribute a prologue to the book she is writing on Spanish dance. Spanish Dance Mosaic, which is to be published in English, will be a history of

Spanish dance and describe dances.

At the Spring Festival in Jerusalem she will be a key figure in *Mosaico Espanol*, the other being singer Sandra Johnson. Deanna will perform characteristic Spanish folk dances to authentic Spanish folk music recordings. Sandra Johnson will sing Spanish songs with guitar accompaniment.

Also in the planning stage is a *Lorca Evening* at the Jerusalem Theatre. In July, she will give a summer course in Spanish dance at the Rubin Academy of Music and Dance in Jerusalem.

In August she will be a guest teacher for the Royal Winnipeg Ballet in Canada.

OTHER DANCE events scheduled for the Jerusalem Spring Festival are performances by the Bat-Dor Dance Company (following a



Spanish dancer Deanna Blacher will appear in Jerusalem's Spring Festival

month-long American tour led by Moshe Efrati's *Kol Demama* company of deaf and hearing dancers.

However, the Royal Danish Ballet which will also appear in the Spring Festival will give its Jerusalem performance at Binyanei Ha'Ooma (April 12). The programme will include three works by August Bournonville.

THE ABOVE performances will be at the Jerusalem Theatre, but the Royal Danish Ballet will perform at Binyanei Ha'Ooma (April 12). The programme will include three works by the famous 19th century choreographer August Bournonville: *Flores Festival de Genova*, *Napoli Act III* (Pas de six) and *Konservatorie*. And celebrated contemporary choreographer Hans van Manen has specially created his *Septet Extra* for the Danish soloists.

THE HEBREW UNIVERSITY Student Dance Group has been invited to take part in a festival of dance and song in Germany at the end of March. Eleven minutes of television time has been assigned to the group, which will be seen by 40,000 television viewers. The group has also been invited to appear on British television in another March festival. □

# Holocaust drama

Lynda Goldman

FOR THOSE who survived the Holocaust — or who are directly related to people whose experiences under the Nazis have caused the greatest anguish and pain imaginable — feelings and emotions often lie heavy on the heart and cry out for creative release.

Rare are those who are sufficiently talented to communicate those feelings creatively and, even more, those who are able to express all the horrors and fears experienced through a play — a dramatic presentation neatly organized in a series of acts, scenes and settings which have as much impact as any first-hand account.

David Froehlich, a "survivor" of the Holocaust, as he describes himself, has done just that in a new play, *The Chosen Few*. The play tells of the actual experiences of one German-Jewish family who try to understand the chaotic events that suddenly envelop them and force them to leave a country which they considered to be their homeland.

Froehlich, a former actor and producer, was born in Wurzburg, Germany, and emigrated with his parents and two younger sisters to the U.S. in 1939 when he was 11 years old.

He considers himself a survivor of the Holocaust because "anyone who has had the experience of living under Nazi domination and who has had the fortune of coming out of it alive is a survivor."

THE PLAY, says Froehlich, started out as a book, an autobiography. Froehlich grew up in a country where hatred of the Jewish people was so intense that he has been left with both psychological and physical scars. "Although I could not comprehend the magnitude of the events at the time," says Froehlich, "German children were always beating me up and harassing me, and as a result, it has had a tremendous effect on my life since."

Froehlich, a frail, religious man of 50, says the reason he wrote the play was to make a contribution to the study of the Holocaust itself and to the theatre, which is also very much a part of his life.

The Froehlich family in Germany lived a comfortable life from the profits of David's father's meat-packing business. Although his father realized the seriousness of Nazism from the early thirties, he always felt he could ride the storm.

"My father's reaction was that he had survived World War I and the economic chaos in Germany during the twenties, so he was sure he could, together with the family, survive this as well."

But the family fled illegally to Holland a month after the first bombs fell on Poland. The Dutch Government gave them one month to secure passage out of Holland or be sent to Germany. "On the 28th day we managed to get passage aboard a Dutch liner that was so overcrowded that during the cross-Atlantic voyage two people were washed overboard."

THE FROEHLICHS arrived at Ellis Island, New York, on November 10, 1939, the first anniversary of Kristallnacht.

Since the family had relatives in St. Louis, a few days after their arrival in the U.S. they moved to that mid-western city in Missouri.

In the late forties, David Froehlich became a member of the St. Louis municipal opera and later was the founder and producer of the Choir Opera Company in that city.

He worked as a script writer for the popular regional *American Jewish Hour*, a weekly 90-minute radio programme that was aired in seven mid-western states.

In 1959, he left St. Louis for New York where he received his masters degree in oral communication and drama at the Yeshiva University.

And during the summer of 1978, Froehlich decided to move with his wife and daughter to Israel. Soon afterwards, he founded the English Theatre of Rehovot.

A semi-professional community theatre group, the English Theatre produced such plays as *Our Town*, by Thornton Wilder; *Arms and the Man*, by George Bernard Shaw; *All My Sons*, by Arthur Miller, and *Nell Simon's Come Blow Your Horn*.

In 1978, government funding for the English Theatre ceased — and so did the company. Today, Froehlich is an English teacher in Rehovot and his wife is the assistant director of the association for helping the deaf, Mioha, in Tel Aviv.

FROEHLICH has formed his own company, Rikla Productions, named after his 23-year-old daughter who is studying at the Bar-Ilan University School of Social Work, to produce *The Chosen Few*.

About a year ago, he sent a copy of the play to U.S. film director-producer Otto Preminger, who read it and complimented the author on his writing style and idea.

Last summer, Froehlich met Preminger in New York and was told that because the TV drama "Holocaust" had already been aired, he did not think it feasible to produce a film on the same theme.

Froehlich believes, however, that besides *The Diary of Anne Frank*, no other play has been written on the experiences of victims of the Holocaust and adds that the TV film drama bit off more than it could chew.

"By using fictional characters who just happen to be everywhere the Germans are in the span of 12 years is almost ridiculous," he says.

*The Chosen Few* is a unique in that it limits itself to one Jewish family who, in a year, experience the beginnings of the Holocaust.

"THE PLAY," says Froehlich, "provides greater depth of character, is more sensitive and treats the actual persecution of the Jews more delicately."

He would like the premiere of *The Chosen Few* to be held in Israel because, he feels, "the Holocaust belongs to the Jewish people, who are best able to relate to the experiences depicted in the play."

Looking for business backing and sponsorship, Froehlich hopes to have his play ready for full production by the fall or winter of this year.

*The Chosen Few* comes at a time when deeper insight and facts are needed to explain the horrors of the tragedy. □

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Dan Goldblatt and Phyllis Rolson as one of the young couples in David Mamet's "Sexual Perversions in Chicago."

**Not in front of grown-ups**

THE CATCHY TITLE of David Mamet's play, *Sexual Perversions in Chicago*, is slightly misleading; the sex — mostly verbal, little action — with which the play deals is on the orthodox side, and the scene has nothing to do with Chicago. It could all happen anywhere, including Jerusalem, where the play is being shown, in English, at the Tavva Club. I also believe that, considering the character of the play, and especially the language used in it, an age limit ought to be imposed on the audience: no one over 30 ought to be allowed in.

What makes *Sexual Perversions* unusual, and probably unique as a play, is its exact vocabulary. The entire dialogue is built around two four-letter words, neither of which could be spelled out in this newspaper, which is read mostly by adults.

Not only are those two words heard with a frequency that probably sets a world record, but they are used in startling combinations. Having been away from the scene a long time, I am in no position to know whether this is the way people in Chicago speak these days, or whether this is David Mamet's signal contribution to the English language.

THE CHIEF character, Bernie, is a perpetually horny young man with only one thing on his mind and in his conversation. He goes on and on about his sexual exploits, relating them in minute anatomical and physiological detail. We have all known characters like him, and we know that it is only talk, a substitute for action.

Bernie acts as mentor in matters sexual to Dan, a naive, glib, country-bumpkin type

lines coming thick and fast. David Mamet has found a source of humour in obscenity, and uses that humour with extraordinary skill. But there is more than humour here; in the end, the loud, overbearing, vulgar Bernie emerges as a pathetic character. We realize that his brogging and his obscenity are a smoke-screen put up to conceal his inadequacies, his inability to cope with the realities of life.

THE CAST at Tzavta consists of a foursome of very attractive young performers: Stewart Figa (Bernie), Dan Goldblatt (Dan), Phyllis Rolson (Deb), and Robin Pierce (Joan). According to the programme notes, all four are fairly recent newcomers from the United States. And so is Jim Lewin, the man who provides the bright saxophone interludes.

Roy Isaacovitz (a newcomer from South Africa) has directed the actors and the scenes well, but his handling of the pauses between scenes is clumsy, the actors scurrying around in semi-darkness to avoid the few bits of multi-purpose furniture. Even allowing for the grossly inadequate facilities of the Jerusalem Tzavta, the problem could have been solved in a smoother, less disturbing manner.

I do not know whether this presentation is a one-shot proposition or another in the long series of attempts to establish an English-language theatre in Israel. If it is the latter, it can be considered a good beginning, with its talented cast and a play guaranteed to draw an audience. I hope it will move out of the confines of the Jerusalem Tzavta to be seen throughout the country under better physical conditions.



Kenneth More and Isaac Blair in "An Englishman's Castle" (TV, Friday, 21.80)

**Peace in the air**

MEDIA WEEK/Nechamah Golomb

THE ISRAELI media this week devoted massive chunks of air-time to the Knesset debate on the peace treaty with Egypt. Barring unforeseen developments, the scene shifts to Washington — and once again, Israel TV, Israel Radio and Galsi Zahal will be there in force.

All the stations are preparing to send special teams to the U.S. capital for the historic event, and are planning special programmes. Each of the stations plans to hold an "open studio" on Monday, the day scheduled for the signing in the East Room of the White House.

On Tuesday, we'll also be hearing, live, the speeches of President Anwar Sadat and President Jimmy Carter and Prime Minister Menachem Begin to the joint session of Congress.

The rest of the schedule is not clear, and the broadcasters are frantically getting ready for what promises to be a media extravaganza.

What is clear is that, between the major events, TV will be showing a special documentary film tracing the peace process from its start in November 1977.

Between live broadcasts, Army Radio will air greetings and wishes of peace from celebrities around the world. And at midnight on Monday, Army Radio and Israeli Broadcasting's Second Programme will hold an all-night peace party at Tel Aviv's Tzavta.

The peace festival — we have not been able to get the schedule for Able Nathan's Voice of Peace — will make mincemeat out of the regular TV and radio schedules. But some scheduled shows will be broadcast — which will probably include the following:

On Friday evening we see the start of a new three-part series, *An Englishman's Castle* (TV, 21.20). It is about a British non-commercial television company in the 1970s.

The company is not the BBC, but a state-run organization set up by the Germans after their victory in the 1940s. Like all the other European states, Britain is now a satellite of the Third Reich; Peter Ingram (Kenneth More), once a brave soldier and resistance fighter, is now a very successful author and producer of a long-running soap opera — *An Englishman's Castle*.

Later that evening, *The White of David and the Ballet* master (TV, 22.10) will be performed by the Royal Danish Ballet Company. This is the world's oldest existing ballet, having first been performed at the Royal Danish Theatre in Copenhagen on October 31, 1786.

Vincenzo Galeotti's ballet shows couples from different countries approaching Cupid in order to be united by the god of love, but the mischievous Cupid blindfolds them and plays a trick on them.

The Saturday-night thriller (TV, 22.10) is entitled *Go West, Young Girl!* Naive young Netty Booth travels the Arizona Territory in 1886 hoping to become a reporter. On hearing that the notorious outlaw Billy the Kid is alive in a Yuma prison, Netty sets out to get an interview. By chance she meets Gilda Corin, a widowed cowboy scout and the two ladies manage to entangle themselves with the law.

If you think you can't wait for the Eurovision Song Contest on Saturday, March 31, you will be pleased to know that you don't really have to as we will have an opportunity of hearing the songs this week when previews will be screened on Tuesday and Thursday evenings (21.30).

The *New Man* is the title of this week's instalment of *Upstairs Downstairs* (TV, Wednesday, 20.00). While Elizabeth's first taste of marriage is far from sweet, Rose is enjoying the flattering attention of Watkins, the new manservant — two conflicting situations under the same roof that are set on a dramatic collision course.

Friday night's English Language Drama (Radio, 1st Programme, 23.00) is Noel Coward's *Post Mortem*. The spirit of John Cavan, dying from wounds received in World War I, jumps forward in time to 1980 to find out if his death and the deaths of so many have been worthwhile. Has the world changed for the better? Has it learnt anything from all those sacrifices? This is rather an unusual play for Coward, who called it "an angry little vilification of war."

Actor Richard Beckinsale who is currently appearing as the long-haired medical student in *Rieling Damp* on Jordan TV, died this week at the age of 81. It is believed that he had a heart attack. He appeared last year in *Porridge* and *Going Straight* with Ronnie Barker.

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SO MUCH has been said about the appalling concrete jungle that constitutes Tel Aviv's Kikar Aterim that it would be pointless to continue bemoaning this monument to bad taste.

As a matter of fact, when I visited the plaza a few weeks ago, circumstances were such as to make it almost human. A storm was raging, with wind and rain attacking the few pedestrians who dared to cross the expanse. From the western edge of the square, one could look out over the raging sea and the waves pounding the shore.

After a few moments of this chilling experience, we took refuge in the Safari Restaurant, the Tel Aviv branch of an establishment that has its origins in Herzlia. Despite the storm, the restaurant was far from empty.

In any case, I was glad to see that the loud and rather objectionable young men sitting next to the only free table were having their coffee. Imagine my surprise when they finished their drink and went into the kitchen to wash dishes.

At the risk of being labelled a snob, I state here and now that I don't feel the patrons of a medium-priced restaurant should be compelled to fraternize with the kitchen staff; and that when the latter do appear in the dining area, they should be asked to be quiet and well-behaved.

We began our meal with a selection of hors d'oeuvres, served on a small platter. This was a mistake. The salads were lumped so close together as to make them indistinguishable from each other.

## Steak on safari—and at home



MATTERS OF TASTE / Haim Shapiro

In general, one might say that the humous was far from excellent, but the mayonnaise concoctions were more tasty.

Far nicer was the garlic butter served up in a ceramic container as soon as we had ordered, which went very well with the toasted pita on the table.

With the main courses came a decided improvement in the meal. Out of a sense of duty, I ordered boerswors, a kind of South Af-

rican beef sausage. The thick, pleasantly-seasoned sausage was well done on the outside and still fairly juicy inside. With it I had a baked potato, wrapped in aluminium foil.

Although I knew that this is the conventional way to serve baked potatoes, I still yearn for the baked potatoes of my youth, with a crisp, almost-burnt skin that is better to eat than the potato itself.

The foil leaves the skin soft and completely uninteresting.

My companion did very well for himself by ordering the Safari Special, grilled pieces of steak on a spit. Any similarity between this dish and the usual shishlik is purely coincidental. The beef had been well marinated and basted with a good barbecue sauce and interperated on the spit with tomatoes. It was tender as well as tasty. His chips, on the other hand, were the cardboard frozen variety.

We also took a helping of some of the dozen salads set out to be eaten with the main course. Perhaps it was our choice, but they were very dull.

For dessert, I ordered the chocolate cake, on the basis of the waitress's assurance that it was "really delicious" and if I didn't like it I could send it back. I tried it, found it rather dry, and sent it back.

My companion, on the other hand, was more than satisfied with his strawberries and whipped cream. What could he complain about? The strawberries were beautiful and ripe and the cream thick, rich and sweet.

The Turkish coffee was good. The bill, including a bottle of beer, came to IL380.

FOR THOSE who enjoy grilled meat and would like to have it at home more often, I can do no better than advocate the use of frozen beef. No doubt there are some butchers who know their business and can provide well-cut beef, suitable for grilling, at the appropriate price; but those of us

# Trial run for Godot



Left: Avinoam Mor-Haim as Camier and Sasson Gabbai as Mercier in the dramatized version of a Beckett novel.

TWO WEARY travellers arrive at an inn in search of food and lodging for the night. The waiter is somnolent, the food is off the menu and the manager of the hotel is indifferent to everything but the clatter of cash.

This scene, all too familiar to travellers in strange lands, was being enacted over and over again in a rehearsal I watched of a new play that is to be staged soon by the Jerusalem Khan Theatre.

Despite the considerable amount of action I saw on the stage, the words brought so close to my mind of a play that marked a milestone in post-war drama, Samuel Beckett's *Waiting for Godot*.

Actually, these resemblances are not really echoes, but forgeries, for the play is based on a novel, *Mercier et Camier*, written by the Nobel Prize-winner in 1948, two years before *Godot*, although it was published for the first time in France in 1970. An English edition was published by Calder and Boyars in 1974.

*Mercier et Camier* differs from *Godot* in that it is a play of movement. In *Godot*, two men, Estragon and Vladimir, wait under a tree on a country road and talk. Pozzo comes in, driving Lucky by means of a rope around his neck. There is more talk, and a long speech by Lucky. Pozzo and Lucky disappear. Estragon and Vladimir remain — waiting, talking, waiting.

In *Mercier et Camier*, the two men who give the play its title are constantly on the move. Instead of waiting for somebody, they are

who prefer to do without such luxuries will find it possible to get excellent results with the cheaper frozen meat.

For my part, I always buy the eye of the rib, appropriately labelled as ribsteak (number one on the frozen-meat labels), for grilling. The meat may be sliced fairly thick, but it may be necessary to trim off a few odd pieces which will be tough and ruin the satisfaction that comes from eating a good steak. Use those pieces in soup or goulash.

As for the method of grilling, I feel that, lacking a charcoal grill, the next best thing is a heavy frying pan. Meat grilled under gas or electricity tends to be tough and dry.

FOR BEST results, defrost your meat and leave it out for about an hour. Heat an ungreased pan until it is hot enough to make a drop of water dance on it. Sprinkle the pan with table salt and lay the steaks on it.

A few minutes cooking on each side will be sufficient for a rare steak. A thicker steak will take a few minutes more and those who like their meat well done will of course have to cook it longer as well.

If you wish to impress your guests by serving a sauce, remove the finished steak to a warm platter and throw half a cup of vermouth into the pan, stirring it with a wooden spoon to dissolve the deposit.

Cook until the liquid in the pan is thick and syrupy and pour over the meat. Serve immediately. □

## ON THE TOWN

Philip Gillon



Playwright, Samuel Beckett.

searching for something, some word, some person.

In *Godot*, it is never quite clear what the two non-heroes are waiting for, so in *Mercier et Camier* the objective of the odyssey, of all the action and movement, is obscure. The Holy Grail? Pozzo's Destiny? A meaning to Lucky by means of a rope around his neck? There is more talk, and a long speech by Lucky. Pozzo and Lucky disappear. Estragon and Vladimir remain — waiting, talking, waiting.

BECKETT wrote *Mercier et Camier* as a picaresque novel, not as a play. It was translated into Hebrew — and drama form — by Mulli Melzer.

"A World Premiere" is a rather pretentious phrase to use for a play produced by a repertory group like the Khan players, but staging *Mercier et Camier* is certainly such a premiere in that it has never been performed anywhere before.

It is thus an ideal vehicle for a repertory group trying to bring flair and originality to the stage, rather than to vie with the commercial theatre.

Theatre of the absurd reached a new dimension when Godot shattered preconceived ideas about theatre: the *Times Literary Supplement* commented at the time: "Genuine pathos and enchanting comedy... a prolonged and sustained metaphor about the nature of human life. It is a metaphor also which makes a particular appeal to the mood of liberal uncertainty which is the prevailing mood of modern Western Europe... a modern morality play, on permanent Christian themes... the total effect... is not to lower but unexpectedly to raise our idea of human dignity."

Beckett showed the absurdity of man's grand expectations: nothing is certain but birth, existence and death.

While *Mercier et Camier* was written as a novel, it seems to have been Beckett's trial run for *Godot*, as it has the same kind of disturbing effect, notwithstanding the comic aspects.

The play is directed by Michal Govrin, and the cast consists of Sasson Gabbai, Avinoam Mor-Haim, Shalom Kainan, Aaron Almog, Uri Avrahami, Netta Pivotski and Danny Moriya. □

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הכרזה מן האצל

"BLESS YOU, Mr. President," said a third but grateful Carter. "I deeply appreciate your readiness to accept painful compromises for the sake of bringing just and lasting peace to this troubled area. Well, then, we have agreed that Egypt gets \$6 b. and 80 F-15's..."

# Three's company



## Ephraim Kishon

"Eighty-five F-15's," said President Sadat, taking a pull on his pipe, "besides the usual annual grant."  
"Of course," said Jimmy, smiling. "Now, if you don't mind, I'll just give Begin a ring to inform him of your generous decision."  
President Carter dialled. Sadat moved on tiptoes to the other armchair and eat down quietly.  
"Hello? Mr. Prime Minister?" Carter called into the receiver. "Glad tidings! President Sadat agrees... What? Where is he, you ask?"  
"I'm not here," Sadat whispered urgently. "I've gone out."  
"He can hear you."  
"El Arish," Sadat mouthed. "Tell him — El Arish."  
"By the way, Menahem," Carter resumed into the phone, "some of Sadat's boys here have dropped me a hint that the President would set great store by some noble gesture, in the true Begin spirit, concerning El Arish... What? You... you what? This line is awful... What?"  
President Carter covered the receiver:  
"He agrees."  
"Beersheba," whispered Sadat. "How about Beersheba?"  
"Not now," Carter signalled to him. "Sura, Menahem, exchange

Carter took the phone out of hiding. "Hallo, Menahem? I've got you your doorman... Hallo, where are you?"  
Sadat leaned over, anxious not to miss a word.  
"He's gone downstairs," Carter told him. "They say there's some woman at his door. Been there for the past 20 minutes with her finger on the doorbell..."

"GEULA!"  
Carter stuffed the receiver under the chair cushions and sat on it.  
"Begin thinks the world of you," he told Sadat conversationally. "He says you're a person of real... real — how shall I put it? Reality."  
"Eh!" said Anwar into his pipe. "Bloody Ashkenazi."  
"He'll have a proper messe on his hands after peace, the poor guy," Carter said encouragingly. "Inflation, social pressures..."  
"Fromless, promisee."  
"No, no. Trust Ehrlich and Charli's Blon. Besides," President Carter continued, "think of the economic boom for your country with three million Israeli tourists coming..."  
"And leaving orange peel all over the place, thank you very much."  
The receiver started crackling under Jimmy. He jumped to his feet and dug it out from the cushions.  
"She's gone? Thank goodness. Yes, Menahem, I hear you... Moving two airfields. You're telling me? Yes, \$9b., I know all about it... Less than four miles from the old border... Six seconds by air..."

Then why the bloody hell did you build it there?... Menahem! Hallo! Menahem!"  
President Sadat's face split in a sardonic grin.  
"Anwar," said Carter, swallowing hard, "you're not getting Gaza back."  
"Thank God!"

SADAT LEANED closer to Jimmy:  
"Tell him I nalet on signing at Mount Sinal."  
"President Sadat has asked me to express his most heartfelt esteem," Carter breathed into the mouthpiece. "He thinks you are a person of real... real — how shall I say? Reality. He's very deeply attached to Mount Sinal, you know? It's an emotional thing... What? No Menahem, do me a favour..."  
Carter put his hand over the mouthpiece.  
"He wants," he said, avoiding Sadat's eyes, "he wants to convince you personally, in the context of a brief historical survey of East European Jewry..."  
Sadat rose and retreated slowly to the wall.  
"Oh, no!"  
"He asks if you've ever heard what the Belgian consul told German Foreign Minister Nicholas Franz Johann Adler von Sternlau at the outbreak of the Thirty Years' War."  
Sadat stumped against the wall.  
"All right," he muttered. "So not at Mount Sinal."  
"Done and dono, Menahem!" Carter cried happily into the phone. "Slipped one over on us as usual, you have... Yes, in

Washington, absolutely... Without the pipe... You have the U.S. government's word for that... He won't smoke. I promise you he won't smoke."  
Sadat took a piece of paper and wrote with shaking hand: "No hugs and kisses, or I won't come."  
"Anwar," Jimmy whispered, "I don't read Arabic."  
Sadat mimed a hug-and-kiss, and made a well-known regional gesture with his finger.

"DON'T WORRY, Menahem," Carter said. "We're going to have a really smashing signing ceremony at the White House, with a huge guard of honour and a 52-gun salute... All right, 64, what the heck... I'm sure President Sadat will be delighted as well. Pity he's got this awful cold, so one shouldn't get too close to him... What? You've got a cold yourself? Oh..."  
Clink!  
Sadat had pressed down the hook and cut the line.  
"He's going to kiss me!" he bellowed. "He's going to kiss me again!"  
"I'll stand between you."  
"Yeah, like fast time. He'll just walk round behind your back..." Jimmy stroked Sadat's hair soothingly. "Let's face it," he muttered, "ons' got to take some risks for peace."  
"Croo-croo," called the abandoned telephone — and this time it sounded positively like the cooing of the psace dove.  
*Translated by Miriam Arad. By arrangement with "Ma'ariv."*

### CHESS

#### Eliahu Shahaf

Problem No. 2006  
N. MACLEOD, England  
First prize, B.C.P.S., 1973

White to move. 1. Qc6; Rd1, Rg5; Bb7, Bde; Nd4, Nd7; Fc2, f2. (10)

Ka4; Rd5, Rb5; Ba3, Pb4, c7, e6, o7, h2, h4, h5. (11)  
While mates in two (2x)

**SOLUTIONS.** Problem No. 2004 (Hultberg, Fröberg). 1. Qf4 Ra5 2. Kb4 Rg5 3. Rf6 Rg4 4. Rf5: 1. R447 Ra5 2. Kb4 Rg5 3. R4 R4!

**A FORMER OR AN EX?**  
TIGRAN PETROSIAN, world champion 1968-1969, will be 80 on June 17. Little has been heard lately about the "Tiger" and one might wonder whether Petrosian is still the "unbeatable" player he was in his prime. Here is one of his games from the recent Tallin tournament — judge for yourself.

**T. PETROSIAN** 1. Nf3 1.e4 e5 2.d4 d5 6.Nf3 e6 4.e3 Nf6 5.Bd3 Bc7 6.0-0 0-0 7.b3 Nbd7 3.Bb2 Ne4 8.Nf2 Nd6 10.Qf6 Nd2 11.Nd2 b6 12.e4 g5 13.e5 Nh5 14.Qe6 Nf4 15.Qf4 Bg5 16.Qg8 Bd7 17.f4 f5 13.0f6 16.Rf3 Bb4 20.Qf2 Bb8 21.Rf1 Bd7 22.Qe2 Rf7 25.g8 Ra5 24.Ra2 Rg7 25.Kg2 Rg7 26.Qd2 Rg7 27.Qe3 Rg7 28.a4 Rb3 29.Qd2 Rb8 Ng5 21.Bf6 Qf6 22.e5 Qe7 23.Qg8 Nh4 Rb8 24.b5 g5 25.f5 of 26.Qe7 Re7 27.Bc4 Rb7 28.cb Bb8 29.Bf3 Rf5 40.Bf6 Bb5 41.Rf5. Black resigns.

**KARPOV'S PREMIERE**  
WORLD CHAMPION Anatoly Karpov made his first appearance at the highest title holder of the Munich international tournament, but was forced to withdraw and return to Moscow to attend his father's funeral. Another participant, Hungarian grandmaster A. Adorjan, collapsed during play and was attended to by Dr. Holmut Pfeiffer, West Germany's international grandmaster and a physician by profession. Here is the first round meet from the tourney between Karpov and Iceland's young grandmaster Gudmundur Sigurjonsson (who, by the way, represented Iceland in the 1987 world junior championship in Jerusalem).

**G. SIGURJONSSON** 1. d4 Nf6 2.c4 e5 3.Nc3 Bb4 4.Qc2 0-0 5.a3 Bc5 6. Qe2 d6 7.Bg5 Nbd7 8.e6 b5 6.Bd3 Bb7 10.f3 e5 11.Ne2 Re3 12.0-0 h6 16.Bh4 d6 14.cd Nd6 16.Qe1 Nc6 15.Rd1 a6 17.Bb1 Qe7 18.e4 ed 16.Nd4 Ne6 20.f4 Ng5 21.Bf6 Qf6 22.e5 Qe7 23.Qg8 Nh4 24.f5 of 25.Nf5 26.Bf6 Re3 27.Rd6 Qe5 28.Qe6 Re6 29.Rb6 Be4 30.Be4 Re4. Draw.

**HUNGARIAN GOULASH**  
THREE OF the five entry tickets to the Interzonal from the Warsaw Zonal tournament (European zone III) were "bought" by Hungarian grandmasters: Z. Ribli, D. Sax and A. Adorjan. F. Gheorghiu of Rumania and J. Smoljak of Czechoslovakia won the two other lucky (was it really luck?) ticket winners. The following game, of theoretical interest, was crucial for the conquest of the first place.

**Stollan Defense**  
**M. OINDA** (Rumania)  
1.e4 e5 2.Ne3 d6 3.f4 g5 4.d4 od 1.Qd4 Nf6 5.Nc3 Ne5 7.Bb5 d6 5.Qd3 Kd5 9.f6 Ne5 10.Ba Ne7 11.0-0-0 e6 12.Bc4 e8 13.Nf3 b5 14.Bb5 Bb7 15.Ng5 Ke3 16.Rh1 Ne5 17.Bc5 Ba7 18.Rf1 Ng4 19.Nf7 Ne5 20.Ne5 Bg2 21.Rf2 Bb5 22.Ne2 Rf8 23.Rf8 Bf8 24.Nd3 Rd3 25.Ng3 Bg4 26.Rf1 Nd5 27.od Rd3 28.Ne4 Bf6 29.Ng3 Bb5. White resigns.  
Another interesting game from the same event between the two top winners.

**Sicilian Defence**  
**D. SAX** 1.e4 e5 2.Nf3 d6 3.d4 ed 4.Nd4 Nf6 5.Nc3 a6 6.Bg5 Ne5 7.Qd2 e6 8.0-0-0 Bd7 9.f4 b5 10.Bf5 g7 11.g3 Qb6 12.Ne2 5-6-5 13.Kb1 Kbe 14.Bg2 Bg7 15.Rh1 Rbe8 16.Qd3 Ka7 17.e5 de 16.Qf7 ed 10.Qg7 e6 20.f6 fe 21.Rf7 Nbe 22.Qh7 Re8 23.e3 Qd6 24.od e4 25.Nf4 Re-e6 26.Be4 Nce 27.Qg6 Qg6 28.Bg6 Ne7 26.Re1. Black resigns.

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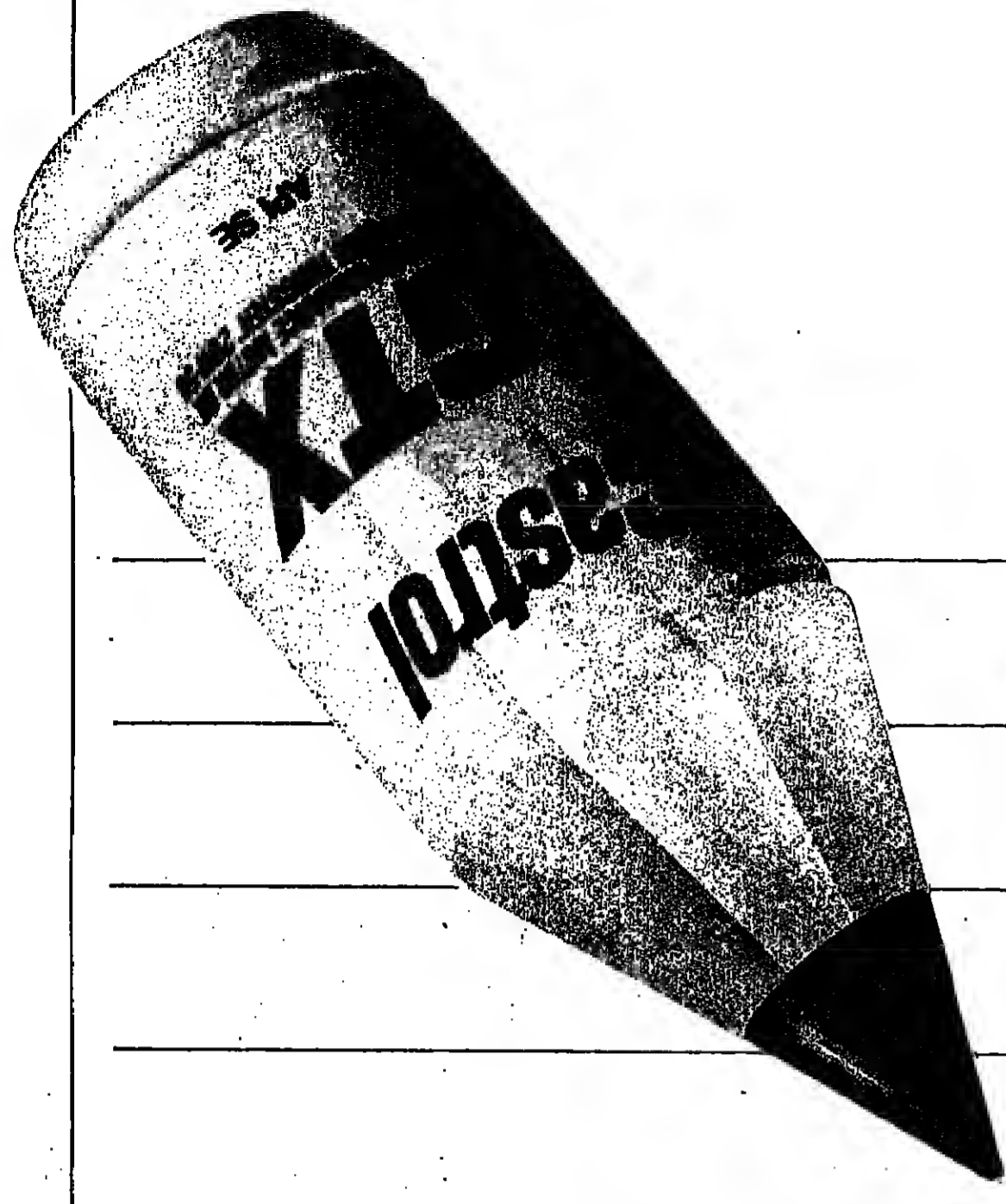
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הכרזה מן הארץ



Net. Shirley Kaufman. (Below) Net. Leonid Gershowitz.



Magazine, "22." She found the magazine negative in its depiction of Israel and Russian immigrants, as well as indifferent to Israel and Zionism.

"Such criticism is ideological," says Gershowitz. "It is like the criticism one hears in the Soviet Union. There it used to provoke a smile in me. But a little malleable sometimes helps the writing," he smiles. "When I'm well-disposed to people I'm not always moved to write. In Israel there's no one I can say I actually hate, but none the less ideology doesn't interest me."

Not unlike many Israeli writers, Gershowitz is cautious about dealing with "the big issues."

"I can't write about Jerusalem. It is too overwhelming. It would almost be bad taste to write about it. I write about places like Ramat Gan. That's a nice provincial place where Russians live."

The son of musicians, Gershowitz studied the violin from a very early age and is married to a musician. Today, he is an associate concertmaster of the Jerusalem Symphony Orchestra, as well as one of its violinists. But he claims little musical ambition. "As a child I had few ambitions in general," he says. "I was a quiet Jewish boy, quite fat, as you can see, but with curls." He smiles as he points to his bald head. "At 15 I turned to writing, and it took years before I could find my own voice. My own language was thin. I didn't like the government, so I only read things for fun and this didn't help me develop a Russian style. And then," he beams, "I discovered Hebrew. I even remember the date: it was February 11, 1970. I was born again. I felt for the first time I could write in Hebrew."

Nevertheless, integration has taken place for Gershowitz culturally, in the real most important to him — language. Fascinated by the combinations with Hebrew that have occurred in the spoken tongue of his fellow-immigrants, he uses Hebrewisms in Russian as a conscious literary tool and plays with Hebrew sounds in Russian. "A Jew," he contends, "is always 'other.' The position he

FRIDAY, MARCH 28, 1975



Pianist, Alan Sternfeld. (Below) "Autumn 1976." by Lilian Klapsch.



IT WAS AROUND this time that Gershowitz applied to come to Israel.

"I wanted to leave the USSR, but I was afraid," he relates. "I had just really begun to write well. Would I lose my language, its literature? Then I said to myself, 'What does language really mean? The Russian language is dead today anyway. It is not a language — a language perishes when it is being used for constant lies.' I have therefore forged a language and a day-to-day world of my own, so I am not afraid that it will be easily lost."

Alienated from Russia, he lives in an emigré culture defined by language, not borders.

"The Russian language is my homeland," he says paraphrasing a Russian *samizdat* writer. In contrast to many other Russian writers who have integrated culturally into Israel and have been translated into Hebrew, Gershowitz remains relatively insular. Economically independent and suspicious of authority, he has not become involved with the Jewish Agency which helps immigrant writers to establish themselves. He does not seek a mass audience, but prefers the small coterie of literary who encouraged him, for example, on his recently published book, *An Upside-Down Bouquet*.

Nevertheless, integration has taken place for Gershowitz culturally, in the real most important to him — language. Fascinated by the combinations with Hebrew that have occurred in the spoken tongue of his fellow-immigrants, he uses Hebrewisms in Russian as a conscious literary tool and plays with Hebrew sounds in Russian. "A Jew," he contends, "is always 'other.' The position he

(Continued overleaf)

maintains as an emigré artist bears this out, and determines the nature of his writing."

MUSICIANS who come on olive are another story: their language is universal. Alan Sternfeld, a young musician from the U.S., speaks of his teachers at the renowned Peabody Conservatory in Baltimore, who continue in a tradition that goes directly back to Beethoven.

"Israelis and Americans share this Western tradition," he explains, "and aesthetically, there is little problem for an American moving to Israel."

But what about the problem of moving away from the U.S., which is such an important centre of music? Isn't there a danger of losing touch with what's happening in the musical world, of missing the chance of becoming known?

"In America not every place is at the centre," says Sternfeld talking quickly and adjusting his kippa as we drink coffee in a Jerusalem café. "I was fortunate enough to teach at the Hart College of Music in Hartford, [Conn.], which is considered a good school, but how many opportunities does one have to perform in a town like that. Although the population of Jerusalem is smaller, there are many more opportunities to play here. There's the Khan, Elin Kerem, the Hebrew University, the Israel Museum and the symphonies. The Rubin Academy where I teach encourages it. Here one works constantly in one's field. In Hartford, I felt like a person who goes to a nine-to-five job and comes home. It was not much different from selling life insurance."

Nevertheless, it was not easy for Sternfeld to leave America. He enjoyed his work at Hart College and worried that things might not work out well in Israel. Finally, in 1975 he decided to accept an offer to teach at the Rubin Academy in Jerusalem.

In his straightforward, honest manner, Alan Sternfeld discusses his experience as a musician in Israel.

"I live a totally different existence here. There's a community feeling. If I have to give a storekeeper my name, he's likely to say, 'Oh, you're a pianist. I've heard of you.' It's not the most important thing for my musical career, but it's nice.

"Of course, you can't be a world-famous pianist if you play only in Israel. Europe is the centre of the music world. To make it there you need many qualifications, and they aren't all musical. You need strong elbows and must be constantly pushing. You need a lot of luck. Often it comes by being at the right place at the right time — and when you live in Israel that's not always possible. But in any case, there are a lot of damn good artists around and it's hard to know why one makes it and another doesn't."

STERNFELD HIMSELF has toured Europe many times. He has played with important orchestras and received impressive reviews that commented upon his impeccable technical ability and rich interpretation. He has recently returned from a highly successful radio tour. Nevertheless, he is revising his goals and expectations.

"One can't constantly be rushing around cluthing at straws," he declares. "I'm satisfied with my musical life here. I play duets with a fine

(Continued overleaf)

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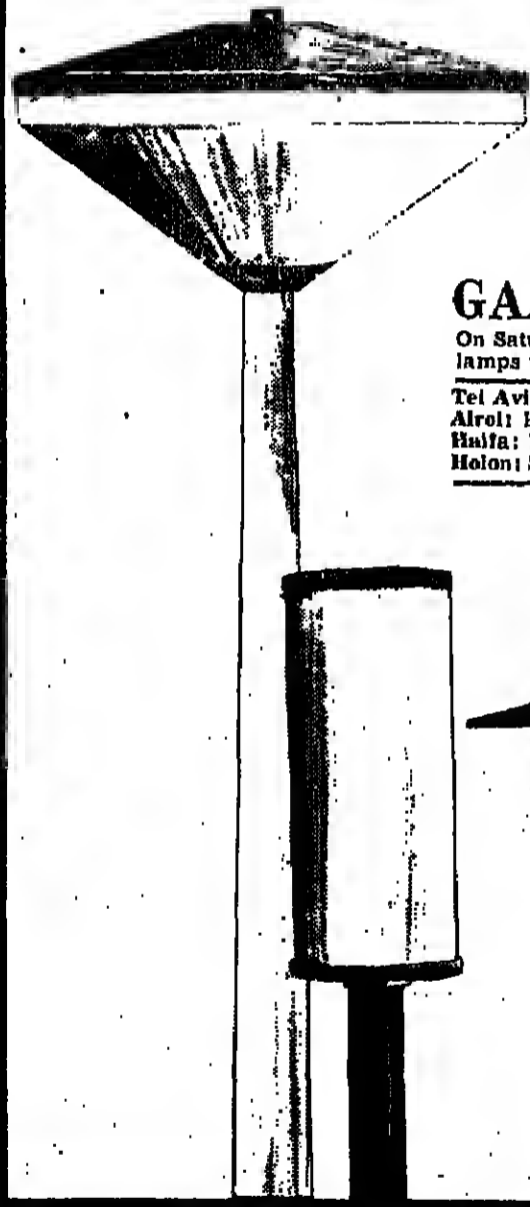
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(Continued from page 13)  
violinist, Lydia Mordkovitch, who left the USSR four years ago. We toured South America last year and will do so again in August. I hope many other opportunities will develop, but I'm not going to drive myself mad running after them."

How does he think Israel has affected his actual playing? "Everything about you comes to bear on your playing," he says. "People have often asked me if my interpretations were religious and I have denied it. My interpretations grow out of my deepest human experience which cannot be categorized simply as being religious, or Israeli, or living in Jerusalem. It's that; but, it's also my musical tradition, my temperament. All being said and done, you play what you are."

**AMONG PAINTERS**, Lillian Klapisch might be considered an anomaly. While many Israeli artists stream out of the country to the great art centres of the world, this serious, highly accomplished French artist came to live in Israel 10 years ago with her husband, Professor Stefan Moses, and their three children.

"We came... well... because we are very tied to Judaism," explains the dark-haired artist in her direct, unaffected way. "Why didn't we come earlier? Perhaps that's the question. I wasn't willing to because of my art. I wouldn't come until I had absorbed all I could from Paris."

"It is very difficult to begin to be an artist here, because of the lack of museums, the lack of visual tradition. When we finally come, I knew how to paint and felt I could continue on my own. Even then, we came initially for a trial period. If I could paint here we'd stay; if I couldn't we'd go back. I wasn't willing to sacrifice my career."

Today, Lillian Klapisch's work hangs in the Israel Museum. Her pictures of ostensibly random objects lying on a desk or seen through a window are much sought after. Sophisticated, often daring, constructions, they reflect her roots in abstract painting. But the direction her work has taken in the last 10 years is not unconnected with the adjustments she has had to make. The perception of physical space is the very stuff of visual art, especially in someone who relies heavily on nature.

"The main problem I had to deal with was the light in Jerusalem. It is too bright and I found it difficult to paint in it. You can't distinguish colours. In the winter, when the rain comes down, suddenly you see colours, but in the middle of the summer it is impossible. There are Israeli painters who are not bothered by this, but I had to adjust to it. I'm sure it is easier to paint in Tel Aviv because, the moisture in the air softens the light. I don't think it's accidental that there are many excellent sculptors in Israel. The nature of the light might be what makes this medium appropriate to the country."

The solutions Klapisch found to the light problem are not unlike those counsel Leonardo Da Vinci gave young artists similarly troubled, "a Court Painter," he said, "have a court arranged with the walls painted black... or else paint a work towards evening or when it is cloudy or misty."

Klapisch has found a studio that is quite dark. "I know that sounds strange," she smiles, "but the light was so strong that I sought — quite un-

consciously at the time — a studio that was not too light. Also, when I was working on a landscape, I would get up early in the morning and look at things or come out late in the afternoon, when the light does not hit directly but comes at an angle."

**ULTIMATELY**, the light sent Lillian Klapisch indoors. "I began to paint interiors," she says, explaining her subject-matter, where even the outdoors is often perceived through a window.

Not only the light in Jerusalem, but also the architectural forms, the physical culture of the country, demanded profound adjustments for the artist.

"In France there was marvellous architecture, but Israel has no architectural tradition I can relate to. There's the Bible and then nothing — a big hole. There is, of course, the Islamic tradition, the arches and minarets. I like it. It's nice. But it's foreign to me. It's not my language."

"At first, the lack of architectural tradition, the lack of physical order, disturbed me, but then I realized that I could do something with it. Ten years ago when I arrived, there was a great deal of building going on. There were many construction sites with tremendous holes in the ground, beautiful holes. For me, they characterized the land, the unfinished, the half-destroyed, half-built. They still interest me from a plastic point of view. Interiors are also often holes. Perhaps I will return to draw these large construction pits again."

Lillian Klapisch's attraction to the unformed and not-yet-ordered is also evident in the seemingly haphazard organization of objects in her interiors. Although Israel and the very process of adjusting to it has been a factor in forming her style, Lillian Klapisch finds it necessary to return to Paris every year. "It is the museums I miss. The important thing for me is to see the classical works. Otherwise, I am happy in Israel. I can work here," she declares simply.

Why do Israeli artists leave? "Young artists must go to absorb a tradition. For others, it is too small. They want to be at the centre of things. They find Israel claustrophobic. It is a matter of temperament."

Klapisch herself has discovered that she enjoys being more isolated, out of the mainstream. "I think that I can work more seriously this way. I have come to realize that for me it is better to be in the corner, to work quietly. But that is not true for everybody."

**ACCEPTING** the limitations and the isolation that living in Israel often imposes on the immigrant artist, those who remain transform handicaps into advantages that affect the very form their work takes.

These artists come for the same kind of reasons as everyone else. Some come out of identification, some because of family, others through chance circumstances. They accept the fact that they are not directly creating an "Israeli culture"; but to a greater or lesser extent they attempt to build bridges to that culture.

By working through the aesthetic problems of their respective media, the problems of light and form and language, the problems of familiarity with people and place, the problem of being far from great artistic centres, each in his own way incorporates the Israeli experience, his human experiences, into his art.

"I know that sounds strange," she smiles, "but the light was so strong that I sought — quite un-

**THERE WERE** times when the harassment took on other than physical forms. The Deputy sent his victim to the stage robed in red like a Roman priest. The Rabbi sat on a high stool; opposite him were seated the Deputy's rhetoricians, debaters and sophists, theologians and logicians. The Rabbi was compelled to match wits with them. The discussions ranged far and wide, continuing for endless hours, during which the audience clapped and stamped their feet, whistled and jeered.

The Deputy took the Rabbi everywhere: to State functions; to those where orgies took place and men and women coupled until the difference between the sexes became lost; to drinking bouts; to tribunals where the poor and the powerful of Jerusalem were sentenced to prison and to death; to festivals in honour of the gods; to prohibited rites where infants were sacrificed; to the baths; to slave auctions; to land appropriations; to military pageants; to exhibitions of sculpture and art; to funerals; to burials; to weddings where guests ran naked over the lawns; to gladiatorial contests; to sports events; to chariot races; to masked balls; and to the "Brothel of the Eyes," to see the eight Persians, before his "unfortunate accident," had seen.

For the Rabbi, it was a turbulent time; but in some strange way, it was a productive time. Though he had been converted and a snake-like prepulse hung from his organ for all to jeer at, he had never felt more Jewish. Nothing he saw tampered him; everything he witnessed revolted him. What he had studied in the script of the Holy Law, he now reviewed in the open pages of life. He had not resolved his quarrel with the God of Israel, but he seemed no longer in conflict with Him. He could not, as in days gone by, speak to God, but God seemed nearby — waiting and watching. Though he could no longer recite the formal words of prayer, he seemed more able to think with his heart. He did not expect to receive answers to the larger questions of life, but he was satisfied to decide smaller issues. Each day, he took stock of himself anew; the mirror of Rome showed him a better image of himself as a Jew. He felt anguish, but the pain did not overwhelm him; he felt terror, but the fear did not destroy him. He grew adept at touching a core of "certainty." He knew he was a Jew; and he became more certain that he was a man.

As for Antigonius Vespasian, he remained Antigonius Vespasian, given over to the indefinable contours of sensation. Life for the Deputy was spectral, explosive, anarchic; that was why he needed the practiced order of his culture. As his superior, Pontius Pilate, lived in dread of the sick and the dying — who "violated the order of things" — so did Antigonius Vespasian dread the plague of meditation, the plague of indecision, from which he was never free.

As he put it — "all evils are brewed, like maggots from a dead man." To the Deputy, life was a flint: one struck it for sparks; life was a pyre, one kindled it for fire; life was a whore: one poured one's soul into it and rolled over to sleep. The Deputy had no feeling except that he must finally leave the continuity of his being. He wished to know about himself, but never to know himself. He was an external man, a creature committed to the

**Antigonius Vespasian**



Chayym Zeldis

tremore of skeleton and the vagaries of flesh, desiring to bury the agony of heart and doubt of mind. He was a man of surfaces, of shifting linear conformation — a creature who clung to greed in order to hide the fact that he was mortally afraid of desperate hungers. The pleasure of Antigonius Vespasian lay in the pain of others simply because he could not stand the pain within himself.

During this period, when the Deputy took the Rabbi with him and made him perform, the rift with the Governor-General widened. Pilate's investigation of the case of Perelus was ruthless: it was carried out with the zeal that characterized the Procurator's obsessive moods. His net of agents probed and pried, hounded and harassed. Though the Governor-General's spies did not actually collect enough concrete evidence — Antigonius Vespasian was masterful in covering his tracks — to incriminate the Deputy, they discovered enough to point the finger of suspicion in his direction. The Deputy made every effort to repair the breach, but in vain. His

odds shaped hermaphrodites. They were animal gods — wolves and lions and chimpanzees and bears — soma were combinations of beasts and men. One such status was a three-headed dog into whose sockets human eyes had been set. They were mythical creatures — dragons and gargoyles and gorgons. They were reptile and insect deities — snakes and toads and fish, scorpions and beetles — one more hideous than the next.

To this secret chamber Antigonius Vespasian would repair when he was frustrated or weary. He would lock the door and sit for hours, gazing at the "inhabitants." They came from all parts of Judaea; from Egypt and Greece; some were from Africa and the Orient. Some were primitive; some were sophisticated efforts; there were several that could have been called works of art. The Deputy knew them one and all; yet each time he visited the chamber, which he had named wryly his "holy of holies," he found himself shocked anew by the creatures, which

were, as he put it, "at once grotesque and rustic, horrendous and mundane, infernal and divine." Antigonius Vespasian would sit and stare; the hours would slip by; when finally he rose to leave, he would discover that he was calm.

It was not that Antigonius Vespasian had any superstitious belief in the power of his idols. But he believed the gods were inviated with the depravity of the humans who fashioned them and the servility of the humans who stood in awe of them. Every idol was the materialized image of lust and hatred, violence and savagery — and so sacred. Not as an object in itself, but as a receptacle for the dark seminal fluid of man's destructive urges.

The purpose of the conversion of the Rabbi to the religion of Rome had been to "wrench" the Jew's faith from the austere probity of *eyl shaddai* to — as the Deputy phrased it — the "vacuous and ambivalent malevolence" of the Roman gods. But events proved other than the Deputy expected. Though on the surface the Rabbi went along with what was required of him; though overtly he conformed to the code prescribed for him — "ran the maze," as the Deputy said — Antigonius Vespasian was well aware of the fact that the Jew remained a Jew.

He wondered how long the Rabbi would hold out before he succumbed: that the Jew would fall to yield was a premise that never entered his mind. As time went on, the Deputy's amusement changed to consternation. He became perturbed and enraged. While sitting in his "chamber of the gods" one night, fondling the basalt idol, the Deputy decided to rid himself of his "stubborn" failure of his ungrateful Jew. And in the same stroke, he determined to do away with the "vermin of Judaea" — the prideful Pilate, darling of a regime that had outlived its usefulness. His contacts with Rome had been renewed and he found he had the necessary backing; his antennae within Judaea informed him of ample support; finally, the Procurator had grown weary of his campaign against the Deputy and called off his "hounds." For the last few weeks, there had been signs — slight but significant — that the Procurator was desirous of reconciliation. Antigonius Vespasian had evaded the overtures without actually turning them aside. Now, the Deputy felt the time had come to act. Two burdens would be thrown from his heart at once: a Jew who would not be a proper Roman; and a Roman who would not be a proper ruler.

For a number of years, Antigonius Vespasian had heard of a certain brother in Nazareth; Aquinas had mentioned it during his stay on the lord's estate. Aquinas had talked of visiting the place, but they had gone to the witch's house instead. Recently, the Deputy had been informed of Pilate's intention to attend the wedding of the daughter of a high court official in Nazareth. Perhaps, in the guise of healing the quarrel between himself and Pilate, the Governor-General could be invited to the brothel. The Rabbi would serve as a star attraction. The Deputy smiled. Who could say how the evening in the warehouse would end? Antigonius Vespasian, gently kissing the idol, thought it might be with the deaths of a Jewish slave and a Roman tyrant.

Excerpt from "The Brothel," by Chayym Zeldis, published by G. P. Putnam & Sons, New York, at \$12.50.

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# Nixon nixed

**DEATH OF A POLITICIAN** by Richard Condon. London, Hutchinson. 294 pp. £5.50.

**David Kessler**



ly, who keeps on repeating that all his money did not enable him to capture the presidency — neglecting to add that he didn't really want the job anyway.

This is very much a book of paradoxes. Slurrie is the spoliated idealist who protests when asked to do something wrong but is always intimidated into doing it in the end. Betout, the ex-criminologist DA, turns out to have Mafia connections and is the human embodiment of the word "expediency."

The book has some ironic humour: "Does the SP have a Homicide Squad? I mean, to solve homicides, not to commit them." At the same time, it builds up to a dénouement that is almost as moving as it is stunning.

AS IN MANY of Condon's other books, there is an opening quotation from *The Kenners' Manual*. Also in the Condon tradition is the picture of the Mafia and the U.S. government as bedfellows, with the tackiness of sexual perversion cementing the unholy alliance. As usual, history goes through a mangle and perennia runs rampant.

Perhaps the book is itself part of an elaborate plot to forestall a possible resurrection of that Republican Lazarus from the political grove in which he now, so unseasily, rests.

At any rate, it would have a compelling quality even without the character analogies. In a day in which *The Godfather* competes with *The Exorcist*, which in turn competes with *Jaws*, it is refreshing to read a crime novel that is built on the foundations of a plot rather than on just a theme; on story end not merely on subject.

# A family at war

**WAR AND REMEMBRANCE** by Herman Wouk. Boston, Little, Brown and Co. 1,688 pp. \$15.

ASIDE FROM exciting naval battles in the Pacific, Wouk revolves his story like a crystal ball, trying to reflect all aspects of the war. The race for an atomic bomb, the siege of Leningrad, the Teheran Conference, and African campaigns, with historic figures such as Roosevelt, Stalin and Eisenhower neatly sketched, all brush the memory superficially.

The plight of European Jews centres on the daughter-in-law, caught with her uncle, a famous American writer, in Italy. They are interned with other Americans, then separated as Jews and sent to Theresienstadt.

What saves this lengthy follow-up is sudden war, which plunges the family into a maelstrom of lurching, shocking events from Pearl Harbor, where the story begins, to Hiroshima. With the father commanding battleships and his sons — one now a naval flier, the other a submariner — fighting historic sea battles in the Pacific, Wouk, ex-navy officer, proves again what we know from the *Caine Mutiny*: that he writes best about naval men and ships.

THE LIGHTNING sweep of the Japanese through the Pacific, capturing even the British bastion, Singapore, had to be checked. Here Wouk explains loudly why Singapore was a myth, not a fortress as believed. He describes superbly the battle of Midway, led by the unpopular Admiral Spruance, who outwitted the Imperial Fleet and gave the Allies a vital forward base.

Japanese war leaders are sympathetically presented and Wouk

ly, who keeps on repeating that all his money did not enable him to capture the presidency — neglecting to add that he didn't really want the job anyway.

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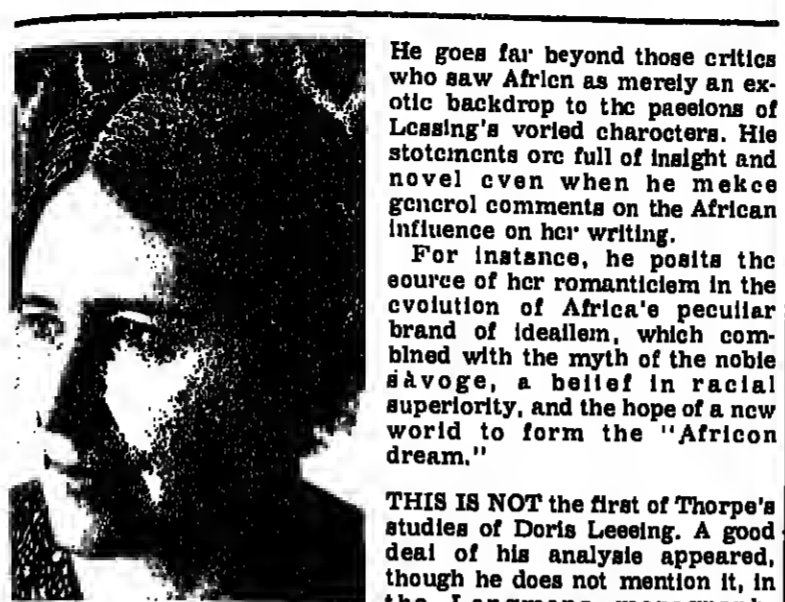
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# A woman for our time



**DORIS LESSING'S AFRICA** by Michael Thorpe. Evans Brothers. 194 pp. £2.75.

**Linda Weinhouse**

COMMENTING on Doris Lessing in *New Republic* in 1962, Irving Hays wrote: "...reading her books had mattered to my life: what higher praise can one offer a writer?" Eleven years later, in an interview with Doris Lessing published in *Southern Review*, novelist Joyce Carol Oates eloquently testified to how much the Rhodesian writer had meant to the young women of her generation. Since 1970, close to 20 doctoral dissertations have been written on Doris Lessing in the United States alone and countless articles have been published on her sources, her influence, her feminism and her politics.

Now Professor Michael Thorpe has published a brief study entitled, *Doris Lessing's Africa*. Thorpe's own travels have been on her (lung as his subject's reputation. Born in 1922, only 13 years after Doris Lessing, Thorpe has lived and worked in England and Singapore, Turkey, Nigeria and The Netherlands. He is, at present, professor of English at Mount Allison University in Canada. Both his worldwide experience and his political, which he labels a "personal variety of Socialism," have rendered him a reliable judge of the significance of Doris Lessing's work in her time.

Count me out

**STAINED GLASS** by William Buckley, Jr. New York, Doubleday, 216 pp. \$8.95.

WHERE THORPE reaches thin ice in his discussion of Lessing's more recent novels in which Africa plays either a negligible part or no part at all. He attempts to draw lines of continuity by seeing such novels as *Briefing for a Descent into Hell* and *The Four-Gated City*, which investigate the "dark continent of the human mind," as explorations into Lessing's "New Africa." He strains to see these novels in the context of a literature of exile — in this case exile from Africa — yet he fails to make a clear-cut critical evaluation of them. Similarly, he fails to contrast their relative lack of conviction with the power of other "diaspora" literature.

The failure of nerve which some critics have detected in Lessing's recent work seems to have infected her sympathetic critic as well. He prefaces his remarks at the conclusion by equivocal phrases such as: "Whether or not one can take comfort from her visions of man solving higher forms or developing paranormal powers..."

What Thorpe does demonstrate successfully is that Martha Quest, the protagonist of Lessing's *Children of Violence* series, born in white-dominated Africa, is indeed a figure, "whom readers at once recognize as figures of their age, in whom they may see reflected their own situation, circumstances, desires, illusions and disillusion."

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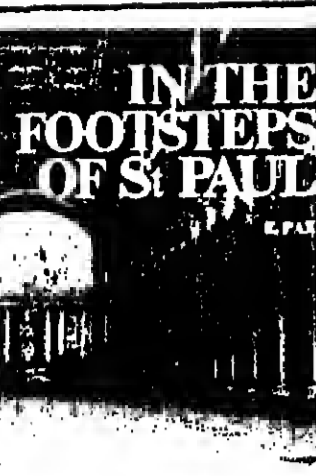
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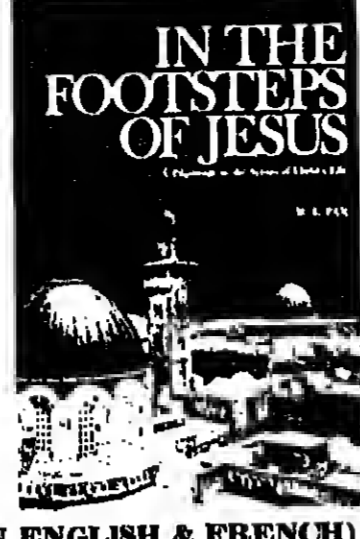
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## Betrayal

**THE DREAM AND THE AWAKENING** by Abraham Thomi, Sydney, Gareth Powell, 159 pp. £4.50.

HERE IS A collection of true stories about the Bolshevik Revolution and Soviet Russia. The picture of horror, deprivation and betrayal of an ideal is not new, especially after Solzhenitsyn, but this work stands firmly on its own merits of honesty and realism.  
The first seven stories are first-person accounts of the author's school days in Odessa, underlining the contrast between the beautiful rhetoric and brutal reality of the revolution.  
Thomi was 19 when the revolution came. The day after the Tsar abdicated, his teacher in school presented the students with a glowing description of how life would improve. At home, his Jewish parents disagreed whether a new dictator would replace the old one, his religious father being pessimistic and his humanitarian mother an optimist. Meanwhile in the streets, anarchist speech makers declaimed man's natural goodness and the need for total freedom. As he walked through the open-air meetings, young Thomi witnessed a crowd catch a young peasant attempting to snatch a woman's purse. The mob killed the thief on the spot, and the anarchists went on with their speeches.

Other stories describe in stark simplicity the terrible famine in Odessa after the Civil War, the author's involvement in the Zionist underground, and the ex-circulating way he and his older brother finally escaped from Russia to Palestine.  
The last four tales of this collection are taken by hearsay from the author's friends. Each story is told in straightforward and fascinating style. One relates how a captain in the White Army captured his best friend in the Civil War. Another tells how the same Polish officer suffered as a prisoner of war in Russia during the Second World War. Then follows a wild tale about a Russian omigre who returned to his homeland, hoping to join the Soviet ranks, and was promptly arrested for treason.  
The final story is a tragic account of how a loyal Communist couple were broken up during the "liberalization" following the death of Stalin. When the wife spoke out in amazement at the new accusations against the once beloved Leader, she was immediately arrested, confined to a mental hospital, and never seen again.

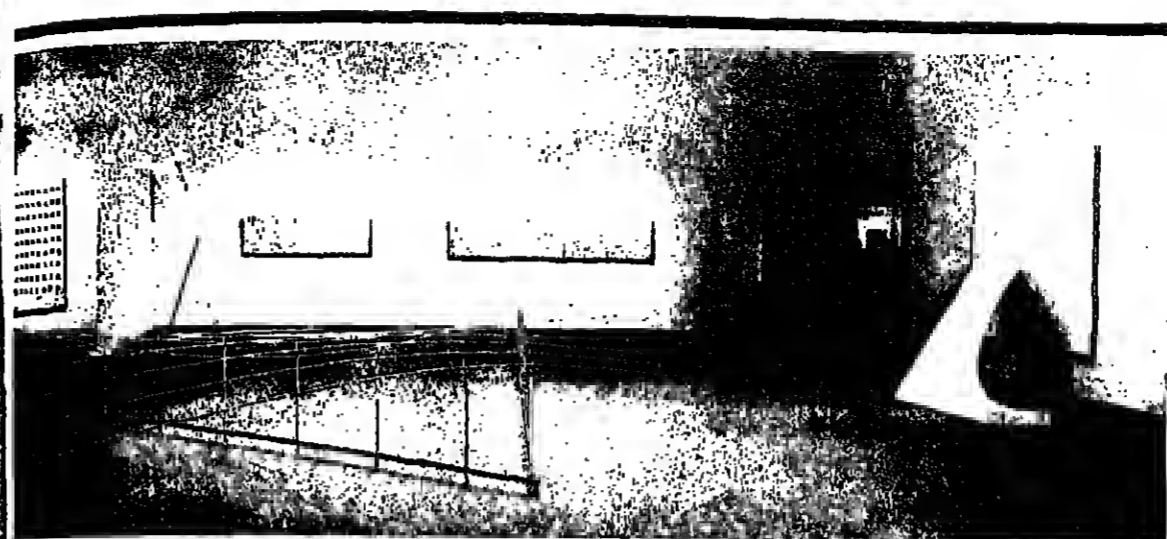
THOMI gives us a whole perspective of Communist Russia from the first day of the revolution to the present, based on actual personal accounts. It is the wealth of intimate detail and private feeling that makes this book worthwhile. Thomi denounces totalitarianism with the evidence of his own life.  
For instance, in Odessa in 1922, those who weren't dying of typhoid, were fighting over pieces of bread in the street. Arrested as a bystander to a riot, Thomi met a religious man in jail who told him, "People have substituted slogans for faith." The next day, carried out by the guards for demanding health care for the sick, the holy man turned at the threshold and said, "My name is Arvashtim. Remember."

Excellent arranged by the participants themselves, "Artist's Choice" succeeds where many Museum shows have failed. The primary reason for that the six individuals, representing a broad range of age, experience and schooling, were given total freedom of action. There is no attempt to push a "personality" or establish reputations. The exhibit is ebullient and revealing; and its educational value will definitely draw wide public acceptance.

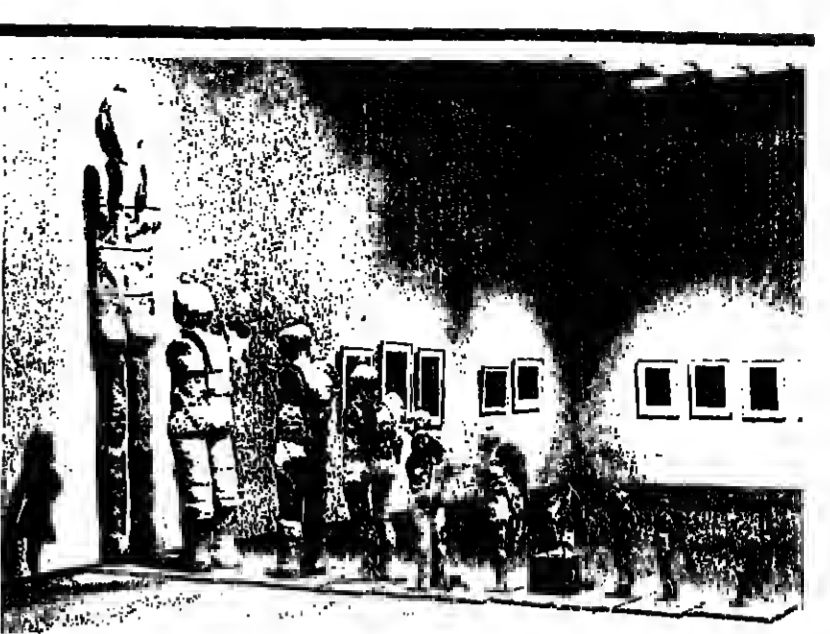
Samuel Bak, showing his recent canvases illustrating, in symbolic terms, the history of the Chosen People, has surrounded himself with a terrific mixture of artists. Michael Burdzelan, Osaes Hofstatter, Yocheved Weinfeld and Siona Shimahi form a rather "unholy alliance" of painters, sculptors and conceptualists but have been logically tied together under the shelter of what Bak calls "...a common spirit touching upon the cardinal question facing every civilization: the attitude to death."

From Bat Yam, the sculptor Yakov Epstein has placed his roughly hewn, expressionist, stone sculptures together with Rami Zohar's modular oriented constructions, Dalia Meiri's enigmatic stone compositions and Nahum Inbar's semi-figurative carved wooden volumes. Yakov Kaufman complements this group with inspired drawings of delicate abstract linear configurations sketched and incised into tinted waxed paper.

Leader of the third session is Yeheskel Streichman, whose lyrical canvases are supported by other easel painters who have adopted similar techniques. Streichman's "comrades-in-arms" were all born before 1910



Berman's choice: tensile rod sculpture by Israel Hadani and, at right, a multi-dimensional canvas by Pinhas Eshet. At left are kinetic paintings by Arieh Weiss. Berman's own paintings are on far wall. (From "Artist's choice," at the Tel Aviv Museum.)



Bak's choice: ceramic sculpture by Siona Shimahi

## 'Artists' Choice' succeeds where T.A. Museum failed

Gil Goldfine

THE Israel Painters and Sculptors Association has been banging for years on the doors of the Tel Aviv Museum, seeking greater municipal cooperation for its programmes. Since the "Autumn Salon" of 1970 (a quasi-Association event), the door has never been opened.

Marc Scheps, the Museum's latest Director, has been more sympathetic to new ideas and has now allowed the Association to mount a comprehensive exhibit in the Museum's Moyerhof and Saha Helle.

"Artist's Choice" was organized by the Association's Chairman, Michael Argov. He selected six artists, whose style, philosophy and methodology represent a cross-section of the local scene. Each in turn has chosen an additional four artists whose work they admire and respect. Consequently, as the show reveals, each group of five is imbued with underlying similarities, either formal or conceptual, helping to create six independent, homogeneous exhibitions.

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and were attached to the important New Horizons movement. Pinhas Abramovitz comes across here as an excellent abstractionist. His painterly acrobatics combine a dynamic geometric base with fragile brushing on end under a morbid, greyish-blue, surface. Mordechai Arieli, Avigdor Luisada, Ephraim Lifshitz and Leon Fine complete this colourful corner of lyrical painters.

The present generation of painterly abstractionists is led by Shimon Avni, an artist with a marvellous "hand" and an affinity for a boisterous French palette. His large and lusty canvases hang next to paintings by other artists also concerned with colour, light and tactility: John Byle, Lea Nikol, Chaim Klewe and Oswald Romberg.

Yossi Asher and Reuven Berman have turned their areas into mini-exhibits devoted to expanding upon their own particular inclination. Asher's space is an environmental project documenting the old Jaffa port. A fun piece by Motti Mizrahi is orchestrated by a dozen vintage electric fans humming away alongside several other non-related props. An enormous Shiko Kats symbolic sculpture is walled in by mural-size photomontage drawings by Shaul Zeig, Avraham Eliat and Yossi Asher.

In contrast to this "realism" extends Berman's corner of concrete art. Elegant purity is an apt description of its sum total. Berman's delicately serial hard-edge canvases lead the way for beautiful metal rod sculptures by Israel Hadani; a Pinhas Eshet shaped canvas; sculptures in wood and steel by Zelig Segal and flickering "kinetic" glass reliefs by Arieh Weiss.

DESPITE the Museum's considerable assistance, there are indications that the full sympathy of the Museum hierarchy for this kind of event will not be forthcoming.

Indicative of this is the catalogue, one that does not meet the Museum's minimal standards. Its appearance seems to indicate an act of charity rather than real identification. Further, Marc Scheps' introductory remarks, read between the lines, seem to belittle the professional level and dignity of the participants.

participants. To quote Scheps: "This new method has yet to prove itself, its success depending on the choice and composition of the selecting artists, the selected ones, and the works presented by each artist and each group. It is an experiment and I wish it every success."

I must point out that this "experiment" projects more energy and "inner feeling" than many shows put together by the Museum's curatorial staff over the last few years. Rather than sitting at ringside, Scheps should be in the middle of it all, saying "we" and "us," not "I" and "them." His valuable experience and knowledge of the field could certainly be an asset to the Association. The last thing one wants to see is the Museum's Director copping out, accepting the "experiment" and coldly wishing it "every success" (Tel Aviv Museum, King Saul Blvd.). Till end April.

CHAIM MAOR (Moskowitz) of Kibbutz Olvat Chaim Meuchad, has assembled an interesting exhibit, the contents of which investigate the meaning and ramifications of blindness. Taking a variety of forms,

Maor presents us with a sad yet vital picture of this affliction. He seeks not to alarm or ask for pity but to search, inform and elucidate. To open up the eyes of those who see as to what vision, and lack of it, ultimately means. To this end Maor takes the viewer on a game trip, telling stories, asking questions and weaving his message with environmental objects, assemblages and a braille typewriter. Success is derived from Maor's personal involvement with the realities of blindness, through a deep love for his blind grandfather (The Kibbutz Gallery, 25 Dov Hoz, Tel Aviv). Till March 31.

MICHA ULLMAN never allows his creative mind to stop searching for new means of expressing his thoughts. This exhibit of small drawings is a sensitive approach to describing geometric solids. Utilizing a variety of methods from orthographic to sectional and from perspective to bird's eye views, Ullman attacks the paper with a ferocious intellectual appetite. The results are a series of constructed and reconstructed shapes and planes where shadow, light and volume interact as the formal compositional elements. Although Ullman's objectives are far from creating figurative art, his drawings are often evocative of Corot and Monet (Sara Levi Gallery, 5 Pincus, Tel Aviv). Till March 31.



Yehiel Shemi: composition, tar paper (Debel Gallery).

## Tarred and nailed

MOST artists, like most scientists, dream of discovering a new configuration, in the artists' case shapes and/or colours they can call their very own. Many settle gladly for the discovery of a new distinctive material or medium with "aesthetic" as well as morphological possibilities. Artists have junked canvas in favour of neon tubes and paint in favour of electricity or mud. They may work on, or with, building materials or plastics. Now sculptor YEHIEL SHEMI has turned up something "new": tar paper. His latest show features three rectangular boxes covered with overlapping layers of the stuff, keeping the "grain" horizontal and each layer, cut on the diagonal, hammered "down" with up-

holstery nails. The tar paper has what artists and critics like to call "integrity" but this alone is not enough. Shemi's carefully regular use of nails results in something oddly pretty and decorative that rather negates the mainly qualities of the tar paper.

The bulk of the show however is devoted to elegant paper collage. In which newspaper printed dark brown is placed over light brown wrapping paper and affixed with artfully placed pieces of tape. Highly controlled tone and delicate scratches serve as boxes covered with overlapping layers of the stuff, keeping the "grain" horizontal and each layer, cut on the diagonal, hammered "down" with up-

MEIR RONEN

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"Shaul and his Soldiers and the Slaying of Goliath" by Moshe Mizrahi. Late 19th century.



Above: 19th century folk painting on board of glass depicting the Sacrifice of Isaac and the Western Wall and Temple Mount, in the traditional style canonised over three decades earlier by Rabbi Schwartz. From the exhibition "Arts in 19th century Eretz Yisrael, now in the Israel Museum.

# Art in Eretz Yisrael—the beginnings

"ARTS and Crafts in 19th Century Eretz Yisrael," which opened at the Israel Museum this week, is not only a fascinating collection of rarely seen 19th century curios and curiosities, but a tribute to a few extraordinary Jewish folk artists. One of them was not only this country's first trained orientalist but helped create his orient.

The exhibit, which also comprises a large display of excellent photographs of 19th century east-west local architecture, was put together by Senior Curator Yona Fischer and a team of historians and researchers; each of them has contributed articles to the sumptuous six-part richly illustrated catalogue (most of it researched by Haviva Peled, who also wrote two of the articles). This 300-page book (Hebrew only in this first edition) is an achievement that almost makes the show its annex. The last official event of Israel's 50th anniversary celebrations, this exhibition thus crowns the festivities with a learned and entertaining guide to our sources and resources (some of them, notably the architectural ones, are in sore need of something like Britain's National Trust). The catalogue really deserves a review to itself.

THE 19TH century was a traumatic one for the tiny Jewish community of a sparsely populated, miserable Turkish province, which enjoyed only a few years of relatively liberal (Egyptian) administration in the 1830's. Riots, pestilence, poverty and earthquake all took their toll and the latter, in 1837, caused a small movement of Ashkenazic Jews from Safad and Tiberias to Jerusalem.

In 1866 the population of Jerusalem was only 8,750, of whom 2,000 were Jews; but by the turn of the century it had risen to 55,000, of whom 36,000 were Jews. They never again became a minority in Jerusalem. But their

This country's first artists were folk painters who fulfilled strictly religious needs, writes Post Art Editor MEIR RONNEN, commenting on a visit to the last of the 30th anniversary exhibitions: Art in 19th century Eretz Yisrael.

lot under the Turks (as my own grandfather and father have recounted to me) was not a happy one. It was tempered only by the civilizing effect of the western consulates established in Jerusalem in the 1840's after the West had come to the aid of the "Sick Man of Europe." But these also brought missionaries and the militantly Christian Templar settlers (of whom only some solidly oriental German architecture remains today). And then there were pilgrims, pious from the banks of the Dnieper and the sources of the Nile. And a few intrepid Englishmen, artists like Bartlett and Roberts, engineers and surveyors like Conder, Kitchener and Wilson, all of whom left an imperishable body of work but no mark on the country or its population. Yet the gradual seep from the West, Jewish and non-Jewish, brought about a revolution in the traditional way of life of all three communities, Jewish, Christian and Moslem.

For the Jews of Palestine, the 19th century was one of passage from the Middle Ages to the social and political dynamism of the 20th century. The few survivors of the expulsion from Spain were, after 1857, joined by Jews from Morocco and Hassidim from Poland and Russia. One of the "halutzim" of the latter group was Reb Israel Bak, who established the country's first press in Safad in 1882, and who reopened it in Jerusalem in 1841. The hand-engraved printing blocks on show here were the beginning of a small industry that had a great influence on early art and the training of craftsmen. Bak was of course deeply

religious and looked upon his profession as sacred. He conducted that of the Torah scribe: He went to the mikve before printing a page. His first volume was a prayer book. Significantly, all the folk art of the 19th century served a religious function, made by believers for believers, at their festivals and in their homes. Ashkenazim and Sephardim each



Palm tree motif in coating from wooden mould for soap sold to 19th century Christian pilgrims, from the collection of R. Grafman (Israel Museum).

had their own artists and craftsmen but, perhaps because of the small size of their communities, there seems to have been a remarkable degree of similarity to their work. Joint tradition quickly established the "right" way to render the main subjects of ritual decoration and sacred depiction: the Western Wall, the Sacrifice of Isaac, the hanging of Hema and his sons, the Mizrah, to name the main re-

quirements. For also on show here are amulets, marriage certificates, and schematic maps of the Holy Places.

The maps of Jerusalem always comprised the realistic and stylistically interchangeable background (Mt. of Olives, Mt. Scopus, etc.) and the rigidly formalised spiritual heart of the walled city: the Western Wall and Temple Mount. Oddly enough — or perhaps not so oddly — the final 19th century style and depiction was formulated by a man who had come — in 1888 — to research it: Rabbi Joseph Schwartz (1804-1885) the country's first trained orientalist. In 1837 Schwartz drew the lithograph on show here which is the father of all subsequent depictions. The Bavarian-born rabbi wrote of combining two truths: what he saw himself and what he "knew from the body of Jewish tradition": hence the division of the depiction into two styles, one of them changeable as the background scenery changed, the other one containing the Western Wall topped by the symbolic Temple cedars or pines.

Schwartz himself changed guises as he travelled around: a lithograph here shows him in Sephardi dress. His *Views of Jerusalem* was published in Germany in 1887 and Bak printed his *Guide to Jerusalem* in 1845. During a trip to America he had his *Descriptive Geography and Brief Historical Sketch of Palestine* published by Hunt (Philadelphia, 1850).

The "Schwartz pattern" appears in numerous works here, even in embroidery. But he was not an artist. The two greatest folk artists of the century were

active very much later. The most outstanding and prolific was Teheran-born Moshe Shah, later Moshe Mizrahi (1870-1930) who lived near Jerusalem's Damascus Gate and, after 1880, turned out a large number of Persian-influenced paintings, painted menorahs, mizrahs, etc., the latter also on the back of glass. The Doms of the Rock appeared in the centre of his otherwise very Jewish souvenirs. "If I forget thee..." etc. A true native, he made marvelous depictions of the death of Goliath and his style, together with that of his contemporary Joseph Zvi Geiger of Safad, is undoubtedly the source of the inspiration of Israel's greatest living native and only surviving *eretzyisraeli* folk artist, Shalom Moscovitch of Safad.

Gelger, a fourth generation Safadnik, was an Ashkenazi who also painted on glass and windows and did delicate watercolours on paper; he must have visited Jerusalem on occasion. The styles and motifs of Gelger and Mizrahi are remarkably similar.

It is nearly 25 years since I first related Shalom's work to that of a Geiger glass painting at the Museum. The examples by Mizrahi and Geiger on show here must make the connection however seem perfectly obvious. Gelger and Shalom's father were neighbours. Geiger was evidently highly intelligent; he was the secretary of the yeshiva, the gahal of the synagogue and a secret author. He did little paper for the publications of all the Jewish organisations in Safad, he also produced gold-leafed marriage contracts.

However the similarity of Geiger's famous glass painting of a Purim hanging to the work of Mizrahi might be the result of a wrong attribution. Collections of Yitzhak Einhorn, who not only provided many of the exhibits



Isolated rabbis fulfilling Purim mitzva "Ad lo yada," a 19th century watercolour from Safad.

who contributed an article on folk art objects to the catalogue, believes that the unsigned Gelger is actually Mizrahi; and that he has heard that Mizrahi settled in Safad before coming to Jerusalem. The lettering in the work is indeed like that of Mizrahi but the line is less confident. Though the artist was copying him, Peled and Fischer do not believe the assumed Geiger to be by Mizrahi.

Be that as it may, Fischer speaks of Mizrahi and Geiger as the Broque and Picasso of their time (or, if you will, the Raushenbourg and Johns of 19th century religious pop art!).

SHACH does not allow us to dwell on number of artist rabbis in the show but one must mention that pioneer *mitnahel*, Reb Shmuel

Shulman (1848-1900). The Russian-born Shulman tried to establish a settlement at the Jiftlik in the Jordan valley, was a founder of the Yesud Hamaaleh company and even obtained a *firman* in a personal audience with the Sultan. He died without ever having been able to gather the required 600 settlers around him. But he left some delicately coloured micrographs.

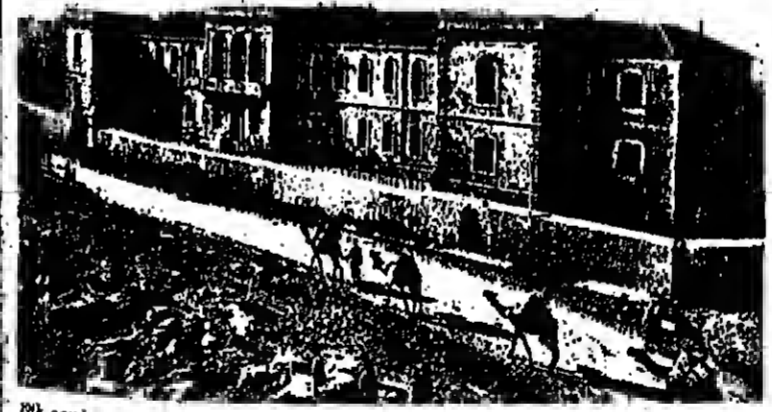
The artist that ushered in the 20th century was not Boris Schetz (who arrived from Bulgaria to found the Bezalel in 1908) but an artist from Vitebsk, of all places, named Meir Rosin. Born in 1876, he came here with his parents in 1881. Rosin painted shop signs and made tourist souvenirs and even did commercial labels and postcards. He worked with Monsoo, the pioneer printer-lithographer.

But above all his drawings and studies of Old City types show him to be one of our first truly western artists, with a "Bezalel School" style that preceded the arrival of Schetz and his students by at least six years.

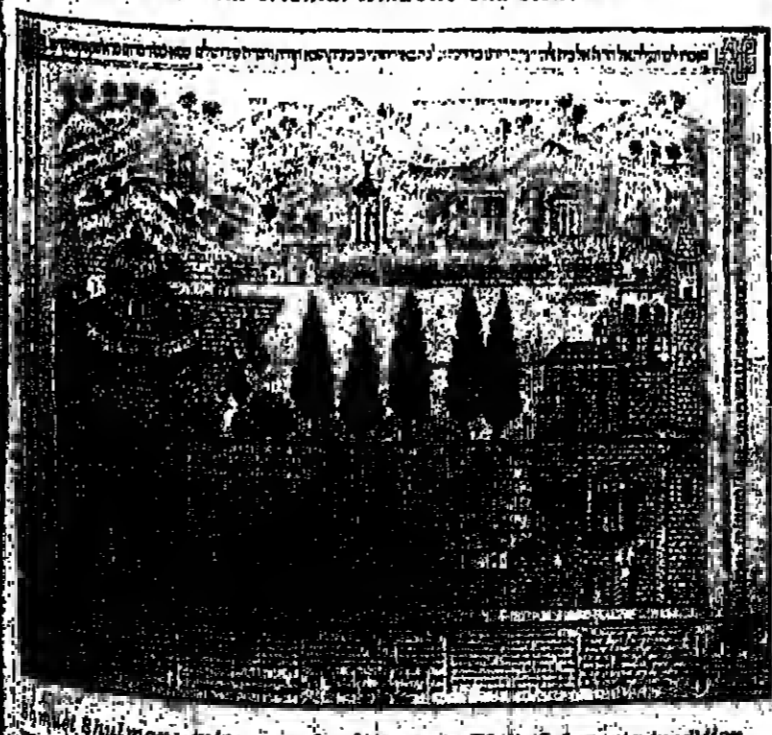
BOOK illustrations and early pages from the pioneer Jewish and Franciscan press are also on show, together with the hand-engraved printing blocks. There are also amulets, contracts, snuff boxes, souvenirs and the decorated tin and copper lamps and bowls, almost pathetic in their economy of means and materials, that preceded the "Bezalel ware" of the next few decades. There are even tattoo and soap moulds for Christian tourists (from the collection of Rafi Grafman, who also wrote a chapter for the catalogue).

The catalogue opens with a historical survey and many useful tables, of the Jewish community in the 19th century, by Yehoshua Ben Arish. It continues with articles by Einhorn, Fischer, Peled, Grafman and architect David Cassuto. The variety and richness of 19th century architectural styles, German, French, Russian, Jewish and Arab, is almost bewildering. Most of the old buildings and synagogues have a sense of individual style and nobility so lacking in our scene today. And who would have thought that Mea Shearim's Hungarian Houses were designed by a Gentile? (An article on this section will follow).

Don't miss this show just because it will be open for months. □



19th century photograph of Jerusalem's Shoorah Zedek Hospital, a German structure with oriental windows and stone details.



Meir Rosin, the sign painter who was the 19th century's first modern Palestinian artist.

## MENAGE A TROIS

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